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Mlle. Adeline Genée.

Hy-
mayer



HERE is no acceptable excuse for a continuously and unmitigated bad voice. I was sorry for that young woman in the cast of *Siberia* whose lines sounded like a call of hope with buzz saw decorations, but I should not be sorry for her if I saw her again and heard the same awful tones.

A deaf person is the only one who may be forgiven a jarring voice, and that only because he cannot hear the voices of those about him. But this young woman is presumably not deaf. She heard her cues. Perhaps she was nervous. Nervousness uncontrolled breeds painful pitch and staccato delivery. But even nervousness may be controlled.

In the same cast with this young woman are some voices that are pleasing. All but hers are endurable. Frank Russell, who plays the priest, has a well modulated voice with rich notes in it that he never uses in excess. She would do well to stand in the wings and listen while he speaks his lines.

We may not all have musical voices, but none need have the sort that commit assault and battery upon the ear. This actress has a pleasant personality while she is silent. She makes up well. She has enough dignity to play the part of a princess more acceptably than most American girls. Unless the footlights misled me, she is young. She has, therefore, several strong assets. But unless her ambition is to leave the stage for the auction block she must plane that voice.

It may not be possible for her to employ Parson Price, who has guided the voices of Julia Marlowe, Maude Adams and others into safe paths, but she can observe the pleasant-toned voices of her company and pitch and fashion hers in harmony with them. And she can sing the scale in long drawn vowels in her own room, and she can read aloud to herself, until she has habituated the voice to a lower key and has eliminated the dreadful nasal tones. She can fill that room with an imaginary audience, and read until she "has" the front row, then the second, the third, increasing the volume but not changing the pitch. By gradations she can thus reach the imaginary man leaning over the aisle seat in the back row, and if her voice is at the same pitch as when she began she has achieved a triumph that she should repeat on the stage every evening.

The greatest actresses never cease their voice culture. In pity for suffering audiences I implore her to begin.

A traveling friend, with a sense of humor and methodical habits which permit her to write letters even on one-night stands, tells me of her acquaintance with a "Southern character."

"He is the manager of the Hagerstown, Md., Opera House, and is too modest to have his name on the programmes. Every one calls him 'Colonel.' Robert Mantell had occasion to compliment the Colonel while he was playing Richelle in his house."

"Your audience is of exceptionally fine appearance, Colonel," he observed.

"Yes," returned the Colonel, "They're the best in town."

"It was what the papers delight to term 'a representative audience.' The Mrs. Astor of Hagerstown was there with her court. Society was out in its most sumptuous evening dress. Women were elaborately gowned and exquisitely coiffed, but there was not the tiniest semblance of a hat in the house. Every chapeau was in the dressing-room or had been left at home."

"Noting this, Robert Mantell said: 'The ladies of your city are more considerate of others in the audience than in most places. How have you overcome the theatre hat habit?'"

"Noticed the programme?" asked the manager.

"No."

"The Colonel drew a big pink folder from his pocket. He pointed to a legend in big type immediately below the cast:

"All ladies over forty years of age will keep their hats on."

"The Colonel looked at the star with solemn eyes."

"There isn't a woman in Hagerstown over forty years old."

Elizabeth Johnson is a sincere, hard-working young woman who may be a deservedly successful actress on that remote day when she has lived down her father's millions. Hampered as she is by having a painfully wealthy papa with serious convictions about three-cent street car fares and other extraneous things, the girl is not permitted to stand on her young and undeveloped merits, but is heralded everywhere as "the Mayor's daughter" or "Tom Johnson's little girl." She shares her father's democratic faith, for she lives within her salary as a first-year actress, stopping at the cheaper hotels, even though she is thus separated from her company. She is docile and amiable, and says, after three months on the road and two weeks of one-night stands, "I like the stage better than ever."

Miss Johnson is an example of the suppressed tendencies of one generation appearing with twice their original vigor in the second. Mrs. Tom Johnson, who is still a young and handsome matron, recalls with a good deal of reminiscent earnestness that as a girl she wanted to go on the stage. She smiles at the recollection of the domestic storm her wish evoked.

"I bent to the storm," she said, "but in my little daughter all my own repressed inclinations reappeared. She began writing and producing among her playmates little plays. And as she grew older all her tastes converged to the stage. Her father and I regretted it, because we would have spared her the disappointments and hardships inseparable from a career. Her attitude was very dutiful. When the time came for the matter to be settled, and for us to decide once for all, she said, 'Whatever you decide will be final. I will not go on the stage without your permission.' But in the week that we were trying to make up our minds about it the child grew thin and pale and we saw how much her heart was in it."

"When we decided to let her go on the stage we did it with good grace, and now we want to help her as much as possible."

Blanche Walsh is one of those whom the uncharitable and somewhat unsanitary call "fresh

air fiends." Her nickname with her intimates—she was christened by Alfred Bradley, of the *Wagenhals* and *Kemper* staff—is *Polar Star*, because, he declares, she can live at a lower temperature than any other known organism.

Miss Walsh has science on her side. Cool rooms foster the growth of mentality. They also keep one even-pulsed and of equable temper. One of the busiest men of affairs I know keeps his office windows open in defiance of blizzards and bunions. While millions are hanging in the balance he keeps an occasional watchful eye upon the thermometer in the warmest corner of the room, just over the radiator.

"Tommy," he said cheerfully to the new office boy, "if you let that thermometer get above 60 I'll fire you."

"I'm equal to anything that may happen while the warmest corner in the room is at 60. After that I'm not responsible," he said. "As many errors of judgment and crimes are due to overheated rooms as to alcohol."

Miss Walsh has hit upon another of the secrets of police. "The essence of power lies in reserve." She is known as the silent woman of the stage.

The nervously chatty woman nowhere wastes more vitality than at the dressmaker's. She talks from the moment a fitting begins until she has been through all the stages and is making staccato adieus to Madame at the door. That is a mighty reason why women dread the ordeal of a visit to the dressmaker's. It isn't the dressmaker who tires us. We tire the dressmaker and ourselves. And we do it by long, loud, unnecessary and quite extraneous talking. Madame who builds Miss Walsh's gowns, says that to fit the *Polar Star* is like going into a soundless room for an hour of meditation.

Summarily, Miss Walsh is one of the wise who avoid the wastes of life.

It was one of the traveling Katzenjammers who, asked what she thought of Winter in the Middle West, replied:

"Dey sings aloud der Summer time," says Mrs. Katzenjammer.
"Dot's all right if dey likes it; I prefer use a hammer."
"But gif me der good old Winter, Mid der ender upon der ground, Und icicles wot's hangin' Like white betzels all around, Und der windows shakin' by der breeze, Like a man dot's had a souze, Do you know what I's der house? Well, I stays me in der house."

THE MATINEE GIRL.

BOOKS AND MAGAZINES.

FRANCE AND THE MAID. A drama in three acts, by Ernest A. Gerrard. Privately printed.

A historical play may be good history or it may be good drama. It is never both. This is history. It reads in some parts like a "Who's Who" of the court of Charles VII. The more proper names a play contains the less action, but the writer needn't mind, for there is no real action to his piece to be delayed. There is much movement, but movement is not dramatic action. This merely hitches along from one page of history to another, and in the expressive slang of the day, "nothing doing." The English is so good, and evidently by one of intelligence, the reader goes on from page to page hoping there will be something of practical possibility for the stage, but this long lane has no turning. His disregard of the real stage demands is accompanied by practical lack of any knowledge of the business side of such venture. If any one wished to play the *Maid of Orleans*, which is doubtful, as all attempts in America have been failures, they would run up against a cast here of thirty-five parts, to say nothing of other speaking characters not enumerated that would run the total to over forty people. That means a running expense of \$10,000 a week with such an elaborate production. Any sane manager will hesitate some years, even generations, before doing an undramatically constructed play with so little chance left for his personal profit. This lack of modern construction is only made practically available on the stage when the central figure is made such a succession of emotions and so attractive a part that it will suit a well-known star, who can do it to please patrons interested in anything she does, irrespective of story grip and suspense.

THE OJIBWAY. By Joseph A. Gilliland. Published by the Neale Company.

This is more than the novel it seems to be. It is a chronicle of the life in an Indian village at the time just before and subsequent to their being influenced by contact with the whites. Their customs and modes of thought are given so minutely and sincerely it seems it must have been written by a member of the tribe at that time. There is no love story in the usual sense, though there is much elemental passion of all the primitive kind. The medicine man stands out as a living creation, and the gaucho of his ambition is most interesting as it runs through all his tricks from the time he cheats a village out of all their riches by using the first lucifer matches they have seen, through his being proclaimed a great war chief by taking the scalps of a family of friendly Indians, until he proclaims himself the Chosen One of God and is worshipped by all. The scene where he calmly argues with his aged mother why she should be abandoned in the snow to die, as was their custom, with her logical and passionate counter pleas, makes the blood chill in sympathy with her.

The chapter where a party are caught in a blizzard and are hidden in a snow bank for the days of what is true to the finer depths of memory. But why mention particular events? There are so many in this full-sized volume it would require too much space? It is sufficient to state that the book is invaluable to those who are interested in this period or the lives of the real Americans, and it is unusually interesting reading.

THE DAUGHTER WHO LOVED. By Kathleen Black. Published by the Broadway Publishing Company.

This is the sensational story of seduction, revenge, murder and sequel suicide such as appeals to the young, and is evidently the early effort of a beginner. There is not enough of the new or what is true to the finer depths and facts of life to make it worthy reading. The story has been told so often and so much better by genius it is not worthy the beginner's title. She should write about the facts she sees and knows around her.

MARCELLE: A Tale of the Revolution. A play in four acts by Willibert Davis and Claudia Brannon. Published by the Broadway Publishing Company, New York.

This is an ambitious attempt by two young persons to put the story of Benedict Arnold and Major André into dramatic form. Arnold is one of the first characters that always appeal to the young playwright. His early heroism, temptation, fall and miserable death seem play material. It is, but not for the inexperienced. Some day a great epic tragedy will be written around him, perhaps, but no manager to-day would be so worldly unwise and ignorant of what the public thinks as to put this execrated traitor on the stage as the centre of interest. Even when handled by a Clyde Fitch the story of Major André was a failure. These youthful minds have little idea of practical stage demands; their so-called play is merely an unstrung series of episodes, told mainly in scenes which are only primitive dialogue, without any of that close weaving and construction necessary to make a play. They attempted too much and were swamped by not knowing how to bring in their four stories of Arnold and his wife, André and an impossibly disguised sweetheart, and two minor sets of lovers who are not really alive, except in the style of amateur theatricals.

ENGAGEMENTS.

Clarence C. Kent and William Fitzsimmons, for From Rags to Riches for balance of season.

Homer R. Barton, by Phil Hunt, for the lead in Down by the Sea.

Viola McGilvery, late of the *Fadettes*, has joined the Neale musical act, called *The Seminary Girl*.

Charles W. Barrill, by Frank L. Perley, to support Margaret Anglin in *A Wife's Strategy*.

THE DRAMA IN ROME.

Leoncavallo and Roland—D'Annunzio's New Tragedy—Duse Scores a Triumph.

(Special Correspondence of The Mirror.)

Rome, Jan. 10.

Leoncavallo being obliged to stay a day in Rome on his way to Naples (in order to be present at the first representation of his *Roland of Berlin*, at San Carlo), was besieged with friends anxious to hear from his own lips a true account of the success of the opera in Berlin. "It was a real success," he told us, "and had nothing to do with the Emperor's good will toward me. I was present at the three first representations, and since then I have received telegrams of its nightly increasing success. In a few months it will make the tour of Germany, beginning by Dresden, Bremen, Prague, Leipzig, and probably Vienna, notwithstanding the enmity which the director Mahler has always shown me. Before the opera was heard the Berlin press was very much against me, but now only a fraction shows any hostility toward me. The majority, as soon as the opera was heard, displayed quite an enthusiasm for it, as did the public also."

Leoncavallo is very severe toward the young composers of Germany. "They treat the human voice like an instrument," he says. "Singing is dead. Only recitatives are intoned, and the orchestra gives only a series of discords, without any logical tie between them. Even the Germans themselves confess this. They say that a German *Mascagni* would soon become rich. Melody is yearned for, even by the Emperor, who deplors the lack of melody in German music. It was, indeed, this that inspired him to order an Italian to compose *Roland* for the greatest theatre in Berlin. He simply adores Italian melody. He was present at the dress rehearsal, and said to me: 'Shall I tell you, master, why I love the sweet melodies of your country? Because it appeals directly to our hearts. When tired of my round of daily State duties I love to hear a beautiful melody, which soothes my brain until sleep brings me forgetfulness and rest.' After the second act of *Roland* the Emperor took my hand and said: 'Only a countryman of *Romeo* and *Juliet* could write such music; and after the third act he said: 'It is Shakespearean from beginning to end.'"

Leoncavallo shows a little too much rancor against German composers; but considering the animosity he met with from the Berlin press, before a note of his *Roland* was heard, he may be excused. My own private opinion is that *Roland* is more German than Italian in composition, and that it will not have a great success either in Germany or in Italy, when heard outside the sphere of Imperial influence. We shall see in time, I suppose.

Here we are already on the thorns of expectancy respecting D'Annunzio's new tragedy, *The Ship*. After writing Jorio's *Daughter of D'Annunzio* said that his next play would be on a modern subject. Instead of this he has written a play dated in the middle of the sixteenth century, and placed on the *Laguna of Venice*. Already at that early period Venice was a free and flourishing nation. An old historian of that time describes Venetians as "owning ships and boldly defying storms by sea and land. They build houses," he says, "like sea birds' nests, and separate their lands by rails and dykes. They make mounds of sand on the shore to break the fury of the waves. Poor and rich live in fraternal equality, and they have no vices." They descend from the fugitives, flying from barbaric devastation. It was between 518 and 527 that war fell upon them. The Schiavoni invaded them. They were pirates, and the Venetians' little vessels suffered violence from the Schiavoni, who robbed the people they conquered and made slaves of them. But the Venetians took up arms against them and conquered them, and this was the beginning of the future greatness of Venice. And the symbol of this glorious dawn was "the Ship," which was to bring riches, power, poetry and golden dreams. On his ship the Venetian learned how to be poet, soldier, citizen and patriot. He became a new man, with a new humanity, endowed with an unlimited imagination and heroic force.

These are the people that D'Annunzio is setting before us in his new tragedy. He has penetrated into their very souls, and has studied all their myths, legends, customs and creeds. We shall see them emerge from Paganism to Christianity, though still retaining marks of their primitive faith.

The subject is worthy of the poet's maturity, and it has a conception higher than art itself—especially dramatic art. D'Annunzio will read it in Rome, at the Press Society, toward the end of January, when we shall be able to judge whether the work is equal to its great and bold conception.

I have only one novelty of any importance to review this month. It is *The Road to Damascus*, by Lucio D'Ambr. Tina di Lorenzo takes the leading part. Here is a sketch of the plot: A certain novelist, George Samblase, who is an egotist under every form, is married to a woman Paola, who loves him to distraction. George soon gets tired of this love, however, and deceives his wife in every way. She is blind at first, and then sees. Reproaches follow. He begs her pardon and receives it. He then begins again. This time Paola is indignant and threatens. He laughs at her threats, though inwardly he feels jealousy, and for fear of a scandal he once more promises to be a "good boy," and again fails to keep his promise.

Paola, seeing this, is heart-broken, and at this an old friend and lover appears on the scene. She confides her troubles to him, and this revives all his old love for her. At first they struggle against this love, and Maurice strives to bring back the erring husband to the wife, but in vain. George is in the throes of his new passion for the Duchess of Villafranca, with whom Paola surprises him. This decides her. She will leave her husband. But she remembers her children, and hesitates. George, however, overcomes this obstacle himself by sending the children away. She is now free. But she once more appeals to George and offers to pardon him. He refuses, and then she proclaims her right to seek happiness with another and leaves him, at first revolted and furious, and then in despair for having ruined his life forever by his own egotistical vices.

Duse has returned from her tour in Germany, richer than ever in honors. In Dresden the public called and recalled her so often that at last the lights had to be put out to make the people go out. In Budapest the enthusiasm was even greater, if possible. The ladies of the town organized a special demonstration in her honor for the last night of her appearance. She chose the *Lady of the Camellias* for this occasion. After the death scene the whole audience rose like one man, crying "Eljen!" Then when the curtain went up and she reappeared a shower of camellias fell on her and entirely covered the stage where she stood. She could not speak. She could only bow and bow, while tears streamed down her cheeks. The public cheered frantically all the while, and the scene lasted until the iron curtain was let down and the lights were put out. I have these details from a friend who was present on both occasions. S. P. Q. R.

BLIZZARD DIDN'T KEEP PEOPLE AWAY.

Not even the severe storm of last Wednesday could keep the people away from the successes at the theatres. The matinees of that day were thinly attended, except those of *You Never Can Tell* and *The College Widow*, where the advance sales had been large. Many houses did not give matinees. In the evening business was excellent at the Manhattan, the Belasco, and the Bijou and others of the few great successes. The audiences were made up in several cases of those who had already secured seats and the many suburbanites who were compelled to stay in town over night because of the impeding of traffic on all lines by the snow. Mr. Savage's three companies were kept in the theatre between performances and had their suppers on the stage.

REFLECTIONS.

Edna May and her chaperon were on their way to the Montauk Theatre, Brooklyn, on the evening of Jan. 24 when the electric hansom in which they were traveling over the south roadway on the Brooklyn Bridge caught its front wheel between the guard rail and the trestle. It held up car and vehicle traffic on both roadways for ten minutes, and it took the efforts of two policemen and several drivers to release the wheel and thus permit the actress to proceed on her trip.

Difficulties confronting the success of the Auditorium, at Seventh Avenue and 126th Street, which was planned on a large scale several years ago, were discussed before Judge Scott in the Supreme Court on Jan. 24 in proceedings brought by the City Real Estate Company for the foreclosure of a mortgage for \$150,000 on the property. The court was asked to make the Orpheum company a party to the suit, inasmuch as it has a ten years' lease of the theatre portion of the building, at \$25,000 a year. Decision was reserved.

Dora Thorne has been rewritten by Lawrence Lee for C. S. Sullivan. It will be sent on tour soon, with new printing and a carload of scenery, under the direction of Herman Q. Smith, lately business-manager for the Over Niagara Falls company.

Madame Sembrich and Mr. Dippel, of the Metropolitan, entertained box parties at Lew M. Fields' Theatre to see *It Happened in Nordland*, Jan. 23. Another party was entertained by former Secretary of War Daniel S. Lamont.

The orphan asylum conducted by the Missionary Sisters of the Sacred Heart will have the use of the New York Theatre for its annual benefit, to take place on Feb. 28. W. A. Brady has charge of the programme.

Eddie Foy will be featured in one of the Frohman musical productions next season.

William Faversham is under the care of a physician for the throat trouble which prevented his recent appearance at Newburgh.

The Prince of India is getting into the first stages of production.

George Edwardes sails for London Feb. 1.

Ida Conquest's next venture will probably be *The Lightning Conductor*, which is being dramatized by Milton Royle.

W. A. Tremayne, *THE MIRROR*'s Montreal correspondent, has been ill for over two weeks in the Royal Victoria Hospital with pancreatitis. He is now convalescent.

Freemont Barkland, leading juvenile with *Thou Shalt Not Kill* company, closed with it in Parkersburg, W. Va., Jan. 24, and returned to his home in Chicago.

Lizzie McCall has recovered from her long illness with pneumonia and has resumed her part in Arizona.

Margaret Wycherly will present three of the best known plays of the Irish poet, W. B. Yeats, for a series of special matinees at the Hudson Theatre, beginning the afternoon of Tuesday, Feb. 7. The opening bill will be *The Land of Heart's Desire*, *Cathleen Ni Houlihan*, and *The Hour Glass*. This bill will be repeated the following Friday. The scenery used by Miss Wycherly is an exact copy of that used by the Irish National Theatre Society in the London run of the Yeats plays, as are the costumes. Miss Wycherly has been playing the Yeats dramas for the last three months in other cities.

Olive Wilton, Edward Terry's leading lady, was taken ill with pneumonia last Wednesday, and there was no performance at the Princess Theatre in the evening, as a substitute could not be secured in time.

Parsifal will be given at a special matinee performance at the Metropolitan Opera House on Washington's Birthday.

Tom Lewis, who plays the part of the Unknown in *Little Johnnie Jones* at the New York Theatre, was stormbound in St. James, L. I., last Wednesday and was unable to reach New York. At both performances George Cohan played Mr. Lewis' role, while Willie Seymour, who understudies Mr. Cohan in the title-role, played the part.

George H. Ricketts' yacht *Jupiter* was recently destroyed by fire at Yonkers, N. Y., where it was stored for the winter.

Cheridah Simpson, who has been playing *Prince Eagle* in Woodland at the Herald Square Theatre, retired from the cast at the end of the New York season, on Jan. 28.

The audience at the Academy of Music, where *Siberia*, Bartley Campbell's melodrama, is the attraction, took occasion to show its antipathy for Russia on last Monday night. The remarks of the despotic Governor of Kisheneff were received with screams from the gallery, and when Nicolai Margoff, the "friend of the people," ended his harangue over the dead bodies in the first act with the words, "That day will come, and soon. O Czard!" a man sitting near the front called out: "That day came to-day," and the audience yelled and hissed with delight.

Mrs. Adeline S. Wheatcroft, of the Wheatcroft Dramatic School, has filed a petition in bankruptcy, with liabilities of about \$4,000 and nominal assets.

Frank Daniels will say good-bye to The Office Boy at the Grand Opera House in New York the week of Feb. 13.

Katherine Grey obtained from Justice Blachoff, Jan. 26, a divorce from John H. B. Mason.

Charles Frohman has secured the English rights of the comic opera, *La Petite Bohème*, produced in Paris at the Variétés. He will present it in London and then bring it to Daly's.

The Health Department has ordered Mr. Conried to limit the number of standees in the Metropolitan Opera House to 344. Against that order Mr. Conried has appealed.

George W. Gallagher, who for the past nine years has been business-manager of the Devil's Auction, *The Evil Eye*, the Al. H. Wilson company, and *The Way of the Transgressor* for Charles H. Yale, will resign shortly and sail for Paris as general agent of J. T. McCaddon's European Circus. Mr. Gallagher has had years of experience in the circus business, and his many friends wish him success in his new undertaking.

Fritz Scheff is to appear in Vienna next season after the engagement that has been arranged for her in London. The Vienna managers have expressly stipulated that she appear in an American operetta, with her American company in support.

At the regular social meeting of the Professional Woman's League last week Mrs. Edwin Arden, the president, received the guests and had a royal welcome, as she has been absent from the League meetings for many weeks owing to illness. Inez Crabtree, chairman of the Committee on Music, provided the following interesting programme: Florence Cristodoro sang "May Morning," "The Proposal," and "Spring Has Come," in a nicely cultivated voice of sweet quality. A scene from *Hamlet* was given by Regina Well. She also recited an Irish bit—"Mary Anna's Escape." Grace Ainsworth played a violin solo, "Berceuse," very creditably. Miss Scheffer, of Holland, the guest of honor, gave a brief discourse on the national theatre of Holland, and recited two selections in her native language with grace and charm.

Ethel A. Martin has resigned from William Bonelli's *An American Gentleman* company.

The mother of Fred Mower, of The Village Postmaster company, recently celebrated her eighty-first birthday at her home in Swampscott, Mass.

Clara Thropp left the Shaw and Hirscher company on Dec. 15, and opened on Jan. 22 at the La Salle Theatre, Chicago, replacing Zelma Rawlston.

IN OTHER CITIES.

SAN FRANCISCO.

Edna Wallace Hopper, surrounded by a strong co. made a decided success at the Columbia Jan. 16-23. The double bill consisted of a three-act comedy, A Country Mouse, and a curtain-raiser, Captain January. Miss Hopper is attracting large audiences and her engagement will be a success. Next week the second of the Hopper engagement.

The Silver Slipper at the Grand 16-23 is one of the hits of the week. This is the second time we have had this tuneful comedy. Suits Edwards, the principal comedian, is a great hit as Henry Bismark Henschel for Miss Lick. San Francisco girl appeared as the girl from Venus, and her work added much to the performance. Next week second of Silver Slipper.

The Alcazar 16-21 has a decided success in Annie Russell's pretty play, The Girl and the Judge, by Clyde Fitch. Owing to illness Miss Lawrence was unable to appear. This afforded an opportunity which enabled Miss Woodson to display her marked talents as the girl. Mr. Craig was particularly suited to the role of the Judge. All the favorites in the cast had splendid opportunities. Next week The Conquerors. Jan. 25 Harry Mestayer a matinee in Ghosts.

The Majestic 16-23 returned to comedy and gave a delightful performance of All the Comforts of Home. The play introduced to us a new and clever juvenile actor in the person of George Stuart Christie. The other players were from Mr. Bishop's Oakland Theatre, Y. Liberty Playhouse. This co. will play here one week and then return to Oakland, alternating with the Majestic Theatre Stock co. Next week The Majestic Players in The Belle, with J. H. Gilmour as Mathias.

The Tivoli is having a very successful run of grand opera 16-23. Tuesday night's performance of Lucia, with Lettrazini, Wednesday, Massenet's Manon, with Belinde, Thursday, La Traviata, Friday, Manon; Saturday matinee, Lucia; Saturday night, Cavalleria and I Pagliacci, and Sunday night Rigoletto. Fatarizini is without doubt the big card of the season, for on the nights she is billed the house is sold out. Next week Zaza, by Leoncavallo, will be the new offering, excepting Faust, which will be given on Tuesday.

At the California 16-23 Joseph Murphy in Kerry Gow is meeting with much favor. The veteran actor, who has played the role more than 5,000 times, has not lost any of his old charm. The co. is particularly good, and next week, when Shaun Rhue is given, the houses will be as large as those of this week.

The Central 16-23 has a great melodrama in A Working Girl's Wrong. To Ethel Clifton and Herschel Mayall are allotted the principal roles. Next week Jerusalem.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Thauhouser co. opened Jan. 23-28 with The Altar of Friendship. A large audience met the spacious Academy at the opening performance, which was in every respect most praiseworthy. James Durkin again scored an emphatic hit in the role of Arbuthnot. He played with quiet confidence and wonderful finesse, and gave an interpretation artistic in every way, perfectly consistent and steadily successful. Albert Brown offered a splendid portrayal of Winnifred, and Irving Brooks offered a humorous characterization of Lord Algernon. Lee Baker played in an intense key as Joseph Plumer. William H. Tooker made much more than the ordinary actor would out of Colonel Gordon. The co. is a credit to a clever bit as Beech-Horton. Thomas V. Emory, the new light comedian, appeared in the thankless role of Spender and received a warm reception. Mr. Emory's work even in this insignificant role shows him to be a valuable acquisition to Manager Thauhouser's forces. Edith Evelyn was absolutely charming as Sally Sartoris. She had girlishness, sincerity, pathos and true womanly feeling, and shared in the honors of the performance to no small degree. Grace May Lamkin outdid herself as Florence Arbuthnot. Her performance was rich in sentiment, and she was true to the freshness and immaturity of the role. Kate Woods Fluke gave a capital illustration of Lady Chalmers, and Elfrida Lasche made an entrancing Mrs. Beech-Horton. Last, but not far from least, was the admirable portrayal of Mary Plumer offered by Betty Allison. To those who have admired her many clever performances heretofore, her interpretation of this pathetic character was a revelation. Miss Allison played the role with almost faultless fidelity. The stage settings were exceedingly handsome, and the applause which greeted each scene at the rise of the curtain was a tribute to the excellent work of Charles Squires. A scene of Lone Farm 20-5.

Billy B. Van in The Errand Boy drew a crowded house at the Alhambra Jan. 22, and that this clever and versatile comedian was not forgotten was abundantly proved by the applause which greeted him when he appeared and the hearty laughter which his merry funmaking provoked throughout the play. Billy B. Van was the centre and shining star, and in his support mention should be made of Rose Beaumont, Frank C. Evans, Abbot Davidson, and Clem Berina. This proved one of the best entertainments of the season. Shadows of a Great City 29-4.

At the Bijou a big audience thoroughly enjoyed After Midnight Jan. 22. The piece abounds in sensational incidents and startling stage effects, and the spectator is fed with excitement and expectation until the final curtain. A capable co., headed by Jack Webster, do justice to the characters. Sign of the Cross 29-4.

A magnificent performance of Sudermann's Johannse was given at the Pabst 22 by the German Stock co. A large audience witnessed with interest one of the finest productions of this strong play that could possibly be imagined. The players were vociferously applauded at the conclusion of each act. Madame Johanna Gadsch will appear in one concert at the Pabst 30.

Maxine Elliott's Own Way at the Davidson 23-25. Virginia Harned 26-28. A Girl from Dixie 29. Charles Hawtreys 30-1.

During the busy rush at the new year I inadvertently omitted an item regarding A Japanese Nightingale at the Academy which is well worthy of mention. The production from a scenic point of view excelled anything heretofore seen at the Academy, if not in the city. The magnificent settings painted by Charles Squires were marvels of beauty and delicate workmanship, and it is but fair to this clever artist to record with the exquisite work aroused the most enthusiastic admiration.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

The event of the week in theatricals here was the appearance of the Savage English Opera co. at the Tulane Jan. 22-28. The opening bill was Othello 22, followed chronologically by Lohengrin, Carmen, Tannhauser, Tosca, La Boheme, and Cavalleria Rusticana and I Pagliacci. The several performances were all of a high standard of merit, and splendid audiences enthused over the co.'s efforts. The Billionaire 29-4.

At the Greenwall Theatre the Baldwin-Melville Stock co. presented The White Tigris of Japan 22-28 to its usual large attendance. Janet Ford in the title role was distinctly successful, and the numerous dramatic climaxes which the part afforded her were forcibly brought out. Joseph Kilgour, Walter Seymour, Robert Low, Mary Stockwell, and Bill Deming were intelligently cast and acquitted themselves with ability. Japanese Nightingale 29-4.

The stock co. at the Grand Opera House presented The Plunger 22-28. The melodramatic and comic elements were well wedded in this play, and the co. responded to the many opportunities in good form. Bertram Lytell, Frank L. Sylvester, Louis F. Morrison, Robert E. Homan, Minna Phillips, Lorriener Deane, and Josephine Sherwood were in the cast. Buffalo Bill 29-4.

The Olympia Opera co., at the Lyric, presented Boccaccio 22-28. Lottie Kendall in the title role was all that could be desired, and Eleanor Jenkins as Flaminio displayed her vocal attributes to appreciative audiences. Carl Haydn and Garrick Major in their respective roles were up to the mark. The chorus and orchestra were in the best form, and the several specialties introduced seemed to please. Hello, Bill 29-4.

The Tenderfoot co., which closed at the Crescent 21, has disbanded, and the several players will now seek their homes in other employment. A new management is the occasion for this change of front.

Lew Dockstader and his co. of burnt cork entertainers opened at the Crescent 22-28 for one week. This great aggregation has lost none of its attractiveness, and the rank and file of the co. are without doubt, people of ability. They drew well during their stay. The Peaceful Valley, a story of pastoral life, was put on at Faranta's 23-29, with Robert Taylor and a fair co. interpreting.

Mr. Cazelle's Drama and Comedy co., which has proved itself such a dramatic success and pecuniary failure, closed 22. The co. appeared in Le Filibustier and Prete moi la Femme to a crowded house. In real members of the co. will remain over and give three performances 27 and 28, with Sapho 29, and The Roman d'un Jeune Homme Pauvre 28, and L'Abbe Constantin 28, matinee. In view of the fact that Mr. Cazelle's enterprise has not been a profitable one, the Opera Association has released him from his contract to furnish French opera for the seasons of 1905 and

1906. Therefore prospects are that New Orleans will be wanting in one of its usual Winter attractions. The Boer War, with Generals Cronje and Viljoen, and what are advertised as 600 Boer and British veterans, are presenting sham battles twice daily at the Holy Cross College Park, beginning 23.

J. MARSHALL QUINTERO.

LOS ANGELES.

The Grand Opera House was the center of attraction Jan. 16-21, and this was all caused by Blanche Bates and her wonderful play, The Darling of the Gods. It is a question whether Los Angeles has ever before seen such an elaborately staged production, for it is stated that Mr. Belasco has invested a wealth of money in sumptuous equipment. Miss Bates is most fascinating in the part of Yo-San, and while her admirers might prefer to see her in some different role, they must admit her winsomeness in this odd novelty. The supporting co. was most satisfactory, and the attendance for the week was excellent. Popular prices will again reign next week, and Uncle Tom's Cabin will hold the boards.

Frederick Warde and Kathryn Kidder opened a six nights' engagement 19 at the Mason Opera House in Salammbô, a rather spectacular drama of the romantic style of ages past. As a scenic production it is quite elaborate, and, as usual, Wagenhals and Kemper leave nothing to be desired in that direction. Mr. Warde is such a favorite here that it is hardly necessary to offer any comments in any role he undertakes, though suffice it to say that in the part of Matho, the barbarian chief, he invests the character with all of his resourceful grace and power, which he has such a store of. Mr. Warde is a gracious, sincere actor, a man with many admirers, and it is not at all strange that they never recognize any fault in his performance. Kathryn Kidder, daughter of Hamlet, Miss Kidder is given a part where she can display her reserve and queenly bearing. She is an actress of splendid voice and carriage and a power that is always ready for every occasion. The supporting co. is large, and while not having much to say, it has been well chosen. Fair houses have been so far. Paul Gilmore in The Mummy and the Humming Bird 26-28, and then comes the much advertised Mother Goose for a week commencing 30.

The Burak offered to its patrons 15-21 a good old rural melodrama, entitled in Old Carlinery, a play with some comedy, romance and humorous characterization. The co. as usual displayed their best abilities and succeeded in giving good entertainment. Houses were fair for the week. Little Church Around the Corner 22-28.

The Ben Greet Co. of Players, who made such an impression here in October last appeared again at the Temple Auditorium for a two weeks' engagement commencing 16, and although they had to contend with a city of many excellent attractions, the audiences have been better than one might expect. Everyman, Twelfth Night, As You Like It, and Hamlet was the repertoire for the first week, and those who spent the time and money to see this high art have nothing but praise to bestow. Twelfth Night was as perfect as dainty production of Shakespeare comedy as could be wished for. Mr. Greet has a splendid co. of players, and in Constance Crawley he has a little gem of an artist, who is most graciously winning her way in the hearts of her many admirers. Mrs. Ade About Nothing and The Merchant of Venice will be added to the programme for next week.

Belasco's Theatre is turning the crowds away 16-22. Old Heidelberg is the attraction and it seems to be a winner.

DON W. CAGLION.

PORTLAND, ORE.

White Whittlesley at the Marquam Grand Jan. 16-18 gave us two plays new to Portland in The Second in Command and Soldiers of Fortune. Both were finely presented. Business was in accordance with the merit of the performance. Henry W. Savage and his exceptionally bright and attractive musical drama, The Stars of Sul, closed the week to household business. It was the best show of this kind during the season at this house. Joseph, Jr., and William W. Jefferson came to this house 23, 24 in The Rivals. The Mantell Opera co. give a single performance 25, and will be followed by William Collier in The Dictator 26, 27.

The pronounced success of The Holy City the week prior rendered necessary its continuance at the Columbia for three nights 16-18, to excellent business results. The Wife followed and gave the Columbia co. opportunity to add to its repertoire of successful plays. Edgar Baume closed his engagement with the co. by an excellent rendition of John Rutherford, and shared honors with Catharine Countiss in the name part. James Keane has been engaged by Manager Ballard to present Henry Irving's success, The Crime of Dubois, 22-28. The Columbia Stock co. will support the star.

A Jolly American Tramp occupied the boards at the Empire 15-18 and satisfied those who love the ultramelodrama. It will be followed by Nettle the News-girl 22.

Madame Melba will give a single performance at the Armory 30.

The Lyric Theatre has passed from vaudeville to stock, and will the week commencing 23 present What Happened to Smith.

A. Lincoln Hart has engaged Edgar Baume to support Louise Landon in The Dictator for a special engagement of two weeks at the Empire 12-25.

The theatrical syndicate, through its local agent, during the past week apparently made a determined effort to shut Blanche Bates out of the city during her present tour in the North. The co. was disguised by the syndicate in Madame Melba appearing at the Armory, but the real purpose was not so much to keep Melba from appearing at the Armory as to stop Blanche Bates, who followed immediately.

An appeal was made to the courts and finally to the Governor of the State, but the efforts failed by the day by Miss Bates' manager of the Grand Theatre for the week of Jan. 30.

JOHN F. LOGAN.

SEATTLE.

Madame Mantell and co. appeared at the Grand Opera House Jan. 15, 16, before moderate but appreciative audiences in selections from the classic operas, The First Night and The Toreador the second night. The support included Madame Nodd, Achille Alberti, and Walter H. Wheatley. William Winter Jefferson and Joseph Jefferson, Jr. won the entire approval of fair audiences 17, 18. The former as Bob Acres and the latter as Louise had furnished excellent support for the character of Sir Anthony. Froillett Paget as Mrs. Malanor, and Blanche Bender were all very clever among a capable supporting co. William Collier had good audiences 19-21, and the popularity that he achieved on former nights, as a result of the past week's performance of The Dictator, has been much enhanced. Mr. Collier's comedy was, as usual, of the highest quality, and the supporting co. also, as usual with Mr. Collier, was uniformly good. Lewis Morrison 22, 23. White Whittlesley 24-28. Sultan of Sulu 29-1. Madame Melba 3.

Manager Lowe's co. was seen in The Secret Dispatch at the Seattle 15-21. Sheldon Lewis won first honors in the leading part. William Harris, Terry McKean, and Pauline Willard were capable in their parts. The Seattle will now be dark until the town theatre were well pleased with the play, and negotiations are being concluded for an engagement of the Ferris Stock co., opening some two or three weeks after Miss Bates' engagement.

Two Little Waifs, seen before at the Third Avenue, had large audiences there 15-21. Patronage of the town theatre were well pleased with the play, and co. Jolly American Tramp 22-28. Over Niagara Falls 29-4.

The Platt-Fanning co. had large audiences at the Alcazar 15 for their farewell performances in East Lynne. The Londoner play extended season at this house opened in The Gambler's Wife 16 and won the favor of large audiences 16-21.

RODNEY D. WHITE.

LOUISVILLE.

The Prince of Pilsen drew large houses at Macaulay's Jan. 19-21, although the weather was anything but pleasant. Arthur Donaldson and Josie Dandy renewed the success of former visits, and Jeannette Beagard and James Francis Sullivan were the distinct hits among the new people. The Sleeping Beauty and the Beast filled a highly successful engagement 23-25. The gorgeous spectacle was seen here for the first time. All of the members of the co. were favorably received. Dustin Farnum in The Virginian 26-28, to be followed by Bertha Galland.

At the New Masonic the familiar but ever popular success, The Strollers, filled an excellent week commencing 23. The co. is a good one, and the scenery and accessories up to the standard. James J. Corbett will open for a week in Pals 30.

At the Avenue Howard Hall in his new play The Wolf's Paradise, scored a distinct success, the engagement being for 22-28. The play is an excellent melodrama. Wedded and Parted will come for a week 29.

Kathryn Shay, of The White Tigris of Japan co., spent the week visiting her mother, who lives here, the co. lying off at Indianapolis.

Al. Bellamy, who during their engagement as headliners at Hopkins' were enthusiastically received, Bellman in private life is Al. Schlicht, of this city.

The social session of the local lodge at the Elks' Home 27 and 28, with Sapho 29, and The Roman d'un Jeune Homme Pauvre 28, and L'Abbe Constantin 28, matinee. In view of the fact that Mr. Cazelle's enterprise has not been a profitable one, the Opera Association has released him from his contract to furnish French opera for the seasons of 1905 and

Hunter Whiskey

was conspicuously honored at the St. Louis Exposition by the award of the

GRAND PRIZE

which was the highest award (this being higher than the gold medal prizes), because of its superior quality, purity, flavor as compared with all other brands exhibited.

Sold by all first-class cafés and by jobbers, W.M. LANAHAN & SON, Baltimore, Md.



member of the McFerris Stock co. here, Charles W. Dubbs, formerly an amusement writer on several Louisville papers, now engaged in journalistic work in New York, was one of the visitors of the week. Robert A. Mansfield, Frank Root, and Lorraine Buchanan formed a partnership and will do an act at Hopkins' this week titled the Scarlet Crustaceans. Frank Root is a clever amateur. He bears a striking resemblance to Raymond Hitchcock and has similar comedy methods.

CHARLES D. CLARKE.

CLEVELAND.

Sho-Gun, the satirical comic opera by George Ade, was the attraction at the Euclid Avenue Opera House Jan. 23-28, being presented by a first-class co., staged and costumed in an elaborate manner, which is always the case with any of Henry W. Savage's productions. John E. Henshaw in the character of William Henry Spangola has a role well calculated to display his ability as a fun maker, and he certainly made the most of it. His song and dance, "The Games We Used to Play," was heartily applauded. Dainty little Christie MacDonald was as cute as ever in the character of Hunn-Bun, the rest of the cast was well taken care of, and the large chorus was effective. The music of the opera is tuneful and popular. Cecilia Loftus 30-4.

The Vaughan Glaser Stock co. presented When We Were Twenty-one at the Colonial Theatre 23-28 for the second time since their engagement. The performance was marked by the appearance of Charlotte Townsend, who has been especially engaged for "heavies," and was cast in the role of Firefly. Lady Windermere's Fan 30-4.

William Farnum and his excellent co. of players repeated the success of the previous week in Spartacus at the Empire Theatre 23-28. Monte Cristo 30-4.

George Sidney in Busy Izzy was at the Lyceum Theatre 23-28 and proved as popular as ever. Thomas E. Shea 30-4.

A new sensational melodrama by Charles A. Taylor, entitled The White Tigris of Japan, held the boards at the Alcazar Theatre 23-28. Happy Hooligan 30-4.

The theatregoing public will be sincerely sorry when the time comes for the talented young actor, William Farnum, to leave us, which he will probably do in about three weeks. He has made many friends while in our city. WILLIAM ORASTON.

DENVER.

The mummies all drew well week Jan. 15-21. The Maid and the Mummy at the Broadway was most amusing, with its excellent chorus, clever actors and pretty music. Richard Carroll, Edward Garvie, Louis Wesley, and Edward Grou played the principal comedy parts capably. May Boley sang well and evinced considerable ability as a comedienne. Her "Sales Lady" song was one of the hits of the performance. Janet Priest was somewhat overrated by an enthusiastic press agent. Her make-up was very good and she is such a tiny mite that her appearance was a signal for laughter. Adelle Rowland was a dainty Flo, and Bessie Fairbairn in the part of Astoria Dobbins left nothing to be desired either in make-up or acting. Tim Murphy 23-28. Earl of Pawtucket 30-4. Otis Skinner 6-11. Everyman 13-18.

The funny and the Humming Bird is probably the cleverest play that has been seen at the Tabor for some time. Paul Gilmore was very successful as Lord Lamley. John Martin as the Italian organ grinder gave a remarkably fine characterization. Theodore Terry as Signor D'Orelli and Herbert Jones as Judson were both excellent. Zelma Wells and Beale Brown Howard looked their parts and played them adequately. Harry Berensford 22-28. Sis Hopkins 29-4. West's Minstrels 5-11.

There is a good advance sale for the Melba concert Tuesday night, 24.

Frank James or The Fatal Scar, or perhaps both, packed the Curtis. Mr. James appeared but for a moment in the play, but gave an interesting little talk at the end of the performance. The play was sufficiently thrilling to please the Curtis clientele. E. V. Cooley, E. J. Ernst, William Binner, Edise French, and Esther Rujaro were the principal players. Women Sin 22-28, to be followed (inconsequently) by For Mother's Sake.

MARY ALKIRE BELL.

TORONTO.

The presentation at the Princess for the first three nights Jan. 23-28, as the uncanny play, Ghosts, with the more uncanny and repulsive theme which it portrays throughout, and which was no more highly favored by attendance and criticism in this city than in others, where it has suffered at the hands of the press. Toronto theatregoers are loyal to true histrionic ability, but when such a code of morality is presented to them it is hard for the most talented to be heartily received. Consequently there was no sign of enthusiasm during the brief engagement of the co. here. To suit the fancy of the larger percentage of those who saw the play the engagement was just three nights too long. Reliance 26-28 in Ma Cousine, Zaza, Sapho, and L'Hindondelle. Isle of Splice 30-4.

Full of energy, vim and rollicking good fun was the piece presented at the Grand Opera House 23-28, when the more uncanny and repulsive theme which it portrays throughout, and which was no more highly favored by attendance and criticism in this city than in others, where it has suffered at the hands of the press. Toronto theatregoers are loyal to true histrionic ability, but when such a code of morality is presented to them it is hard for the most talented to be heartily received. Consequently there was no sign of enthusiasm during the brief engagement of the co. here. To suit the fancy of the larger percentage of those who saw the play the engagement was just three nights too long. Reliance 26-28 in Ma Cousine, Zaza, Sapho, and L'Hindondelle. Isle of Splice 30-4.

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Florence Reed made up as Lida, the Queen of Burlesque, and played it a nicely done song and dance that caught the house. Mr. Williams as Hot Stuff was the real thing, and he, too, sang "Alexander," backed up by the chorus (stock co.). The production was admirably given and enjoyed by large houses. London Assurance 30 and played to capacity.

Manager Lovenberg, of Keith's, announces the re-engagement of Edwin Nicander for this season's Albee Stock co.

Kreiser, the Austrian violinist, and Josef Hofmann, pianist, are to appear in concert at Infantry Hall March 7. Nance O'Neil will be seen in a repertoire of plays in this city in February. Albert Roberts, of the Providence Dramatic Stock co., has just written a new waltz song of a local nature, which he has called The Providence Girl. It was used by him during the production of A Black Sheep. Camarero will give a song recital in Infantry Hall 31 under the auspices of the Providence Musical Association.

Manager Lovenberg, of Keith's, left 23 for a trip to New York, Philadelphia, Baltimore, and Washington on business pertaining to the vaudeville and stock season.

HOWARD C. RIPLEY.

KANSAS CITY.

The Implement dealers' convention Jan. 15-21 and the lumbermen's convention the week following made big business at the theatres for two weeks. On several occasions the entire lower floors were bought out for their special use.

Lawrence D'Orsay in The Earl of Pawtucket was the Willis Wood attraction 22-28, playing to good business. This was Mr. D'Orsay's first appearance in Kansas City, and he was greeted with loud applause for his clever acting and was compelled to make a speech. Jane Peyton as Mrs. Putnam was excellent. Amber Lawford in An American Woman 23-1. Tim Murphy in Two Men and a Girl 3-5.

Pals, as presented at the Grand 22-28 by James J. Corbett, Hal Davis, and Inez McCauley, proved a very interesting elaboration of the former vaudeville sketch of the same name and played to capacity houses. Mr. Corbett was really quite good in the leading role. The supporting co. were capable and the staging was very complete. The Seminary Girl 24-4.

The Hills of California played to very satisfactory business at the Auditorium the week of 22-28. France Bacon was featured and appeared to good advantage as Amos Hill. The Smart Set 29-4.

The Child Slaves of New York held the boards at the Gilliss 22-28, playing to good business. Will H. Vedder and Mabel Florence played the leading roles excellently. The Female Detectives 29-4.

The third Symphony Orchestra concert will be held at the Auditorium the afternoon of 2. Muriel Foster being announced as the soloist.

D. KEEDY CAMPBELL.

ST. PAUL.

At the Metropolitan Jan. 19-21 Maxine Elliott and her co. in Clyde Fitch's new play Her Own Way thoroughly demonstrated what could be accomplished in St. Paul with a good play and good actors. Four performances were given to crowded houses. The part of Georgiana Carey is wonderfully well suited to the talents of Miss Elliott, and she carries it in a most graceful and artistic manner. The balance of the cast are equally good. Especial credit should be given the children in the production, Donald Gal-laber, Marjorie, Noon, Mollie King, and Clara Meserian.

A Girl from Dixie came to the Metropolitan for a second engagement 22-25. The piece is about the same as seen here last season. Clifford Leigh is still playing Lord Dunsmore. Kitty Calvert, the Girl from Dixie, is played by Gertrude Millington in a most captivating manner. The chorus is pleasing. The Minneapolis Roosevelt Club in Cinderella and the Prince 26-28. The Girl from Kay's 29-1.

The Heart of Maryland seems to have endeared itself to the heart of the American people, judging from the reception it received at the Grand 22-28. The play has been seen here many times before. The present cast is unusually strong. Eulalia Bennett assumes satisfactorily the trying role of Maryland Calvert. The part of Col. Alan Kendrick is convincingly taken by William F. Walcott. The production is well staged. Next week Mason and Mason in Fritz and Sults.

The Star has for its attraction 22-28 Morning Glories.

J. A. WEEKS.

INDIANAPOLIS.

The Harvester was presented at English's for three performances Jan. 20-21 by Otis Skinner and a very excellent co. to packed houses. Applause was frequent and curtain calls numerous enough to require a speech from the star at the close of the fourth act on the opening night. As the Harvester Mr. Skinner has a role that is most congenial and one that he plays well. J. M. Colville as Francis the paralytic, shared honors with the star. Lizzie Hudson Collier was an earnest, appealing Toinette. The stage settings were new, fresh, and beautiful.

Virginia Harned followed 23-24 in The Lady Shore, playing to fair sized audiences, who seemed more kindly disposed toward the play than did the local critics. Miss Harned's acting was strong in many places and she received hearty applause. Robert Lorraine and John Blair gave the star excellent support. Jessie Knott in Cousin Kate 28. Prince of Pilsen 31. Charles Hawtreys 2. Bertha Galland 13, 14.

Large audiences gathered at the Park 19-21 to learn Why Girls Leave Home, and from the applause it was evident the knowledge was satisfying. Walter Walker and Della Clark were the favorites. Deserter at the Alcazar followed 23-

Girl; large receipts; ovation by her many friends.
His Majesty and the Maid 18; light house; excellent
performance. Captain Barrington 25. Peggy from
Paris 30. County Chairman 1. Crisis 9.—T.H.

GRAND (E. L. Kinneman, mgr.): American Tramp 19; good house; Peddler 21 pleased large audiences. San 2. Jack's Burlesques 23; large but disappointed audiences. His Better Half 24 pleased good audiences. Married Man's Troubles 26. Peck's Bad Boy 28. Beware of Men 31. Two Johns 2. Who's Who 3. Orphan's Prayer 4.

VINCENNES—MCJIMSEY'S THEATRE (Frank Green, mgr.): Girl from Dixie Jan. 14; good house; play and players received hearty welcome. Hooligan's Troubles 16; topheavy and disgusted audience. Bunch of Keys, in spite of fact that age does not improve it, drew well 18. Eva Tanguay in Sambo Girl 21; it drew well 18. Miss Tanguay, great favorite here, packed house. Unfavorable criticism from her audience by her petulant remarks about character of applause accorded her. Happy Hooligan 23; mild satisfaction. Little Homestead 24; pleasing performance; fair house. Little Homestead 24; County Chairman 30. Hi, Durno the Mysterious 28. County Chairman 30. Hi, Durno the Mysterious 28. County Chairman 30. Hi, Durno the Mysterious 28. County Chairman 30.

FORT WAYNE—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Human Hearts Jan. 16; good co. and business. Mary Emerson in His Majesty and the Maid 17; excellent production; packed house. Peddler 18; good production; two good houses. Weary Walker 19; fair co.; good house. Dan Sully in Our Pastor 20; excellent production; good house. Bunch of Keys 21; good co. and houses. William Brumwell in Captain Barrington 23. Virginia Harned in The Lady Shoo 25. Aristocratic Tramp 31. John 1. Betrayed at the Altar 2. Ruined Life 3. Stetson's U. T. C. 4.

RICHMOND—GENNETT THEATRE (Ira Swish, mgr.): Fisher and Walters co. Jan. 16-21 (except 19) pleased very good business. Plays: Camille, in the Rockies, My Uncle from New York, For Woman's Honor, For Her Sake. Eva Tanguay in Sambo Girl 19. Little Homestead 28. Peddler 30. Happy Hooligan 1. Sho-Gun 4.—NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Weary Walker 21; good performance and business. Aristocratic Tramp 24. Peck's Bad Boy 30.

TERRE HAUTE—THE GRAND (T. W. Barhydt, Jr., mgr.): Girl from Dixie pleased good house Jan. 18. Mildred Holland in Triumph of an Empress pleased large house 19. Span of Life 20, 21; good houses. Otis Skinner in Harvesters 23; good co. and house. Peck's Bad Boy canceled account failure light 24. Driven from the Maid 26. Nankeville's Minstrels 28. Prince of Pilsen 30. Faust 1. Mary Emerson (return) 4.

LOGANSPORT—DOWLING THEATRE (John E. Dowling, mgr.): Sam T. Jack's Burlesques Jan. 16; fair performance; good business. Dolly Varden 17; excellent co. and business. Mildred Holland in Triumph of an Empress 19; excellent co. and business. His Majesty and the Maid 20; good co.; fair business. His Better Half 25. Rentfrow's Pathfinders 30-4. Betrayed at Altar 6. Sign of Cross 9. Happy Hooligan 10. Crisis 11. Uncle Hux 14.

FRANKFORD—BLIN THEATRE (E. Langebrake, mgr.): Mildred Holland Jan. 16; large and appreciative audience; well pleased; co. very good. Mary Emerson in His Majesty and the Maid 23; good business and co. Ruined Life 27. Peggy from Paris 28. Her Only Sin 31. Sign of Cross 3. Hi, Si, and I 8. English Daisy 15. York State Folks 20. Arizona 23.

ELWOOD—KRAMER GRAND (J. A. Kramer, mgr.): Who Goes There (return) Jan. 17; good performance; attendance fair. Sam T. Jack's Burlesques 19; good performance; attendance fair. His Better Half 21. Two Johns 28. Peddler 1. Monte Cristo 4. Her Only Sin 6. Sign of Cross 8. Trip to Egypt 14. Bob Fitzsimmons 15.

HUNTINGTON—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Hoyt's Bunch of Keys Jan. 20; large house; play and co. gave very good satisfaction; best cheap priced attraction here. Captain Barrington 24. Peggy from Paris 31. Stetson's U. T. C. 3. Otis Skinner 28. Buster Brown 25. Crisis 10. Sign of Cross 13. Buster Brown 25. Otis Skinner 28.

ROCHESTER—ACADEMY OF MUSIC (Holden Brothers and Boone, mgrs.): Maloney's Wedding Jan. 20; small house; performance fair. Monte Cristo 23; large audience; excellent co. His Better Half 24. Trip to Egypt 31. Girl from Kansas 11. Little Church Around Corner 15.

EVANSVILLE—GRAND (Pedley and Burch, mgrs.): Peggy from Paris Jan. 23 pleased very good house. Virginia 25. Everyman 27. County Chairman 28. —PEOPLE'S (Pedley and Burch, mgrs.): Eva Tanguay in Sambo Girl 22; two large houses, matinee and nights. James J. Fols 29.

LA PORTE—HALL'S THEATRE (C. M. Bruns, mgr.): York State Folks Jan. 17; co. and house good. At Old Cross Roads 19; very good co.; fair house. Broadway Burlesques 24. His Better Half 4. Pretty Peggy 7. Sale's Minstrels 13. Sign of Cross 15. Sam Thorne in Peddler 21.

WASHINGTON—SPINK'S OPERA HOUSE (Frank Greene, mgr.): McDermott and Diamond Brothers' Minstrel Jan. 19; fair audience; performance excellent. Alphonse and Gaston 21; fair audience; performance very poor; co. disbanded here. Little Homestead 25.

MADISON—GRAND OPERA HOUSE (Graham and Schick, mgrs.): His Better Half Jan. 18; good performance; good business. Peggy from Paris 24; very fine production; a lighted largest house of season; receipts about \$600. Happy Hooligan 27. Wilbur Mack co. 30-4.

MUNCIE—WYSONE'S GRAND OPERA HOUSE (H. E. Wyson, mgr.): Peddler Jan. 16 pleased fair house. Eva Tanguay in Sambo Girl 18; delighted immense audience. Out Cold 20 pleased good house. Aristocratic Tramp 21; fair performance; good houses.

HAMMOND—TOWLE OPERA HOUSE (James Wingfield, mgr.): Nankeville's Minstrels Jan. 22; entire satisfaction; large house. David Harum 20. Peddler 5. Sherlock Holmes 12. Old Clothes Man 19. Millionaire Tramp 26.

FRANKLIN—OPERA HOUSE (L. Zopenfeld, mgr.): Le Roy Stock co. Jan. 16-21; good co. and business. Two Johns 25. Hi, Si and I 27. At Old Cross Roads 8. Quincy Adams Sawyer 18.

EIKHART—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): York State Folks Jan. 18; S. R. O.; satisfaction; good co. Rachel Goldstein 21; good co. and house.

VALPARAISO—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Creators Jan. 14; large house. York State Folks 16; capacity; excellent performance. Jane Corcoran 6.

RUSHVILLE—CITY OPERA HOUSE (Howard Mullen, mgr.): Peck's Bad Boy Jan. 18; S. R. O.; pleased. Little Homestead 27. Her Only Sin 9. Two Merry Tramps 15.

COLUMBUS—GRAMP'S THEATRE (R. F. Gottschalk, mgr.): Girl from Kansas Jan. 19 failed to appear. Happy Hooligan 25. Hi, Si and I 26. Eagles' Minstrels 31. Margaret Neville 7.

ANGOLA—CROXTON OPERA HOUSE (R. A. Willis, mgr.): My Friend from Arkansas Jan. 17; fair co. and business. At Old Cross Roads 27; advance sale good. Stetson's U. T. C. 14.

BLUFFTON—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Mary Emerson in His Majesty and the Maid Jan. 19 pleased large audience. Hunt's Monte Cristo 26. Aristocratic Tramp 28.

PORTLAND—AUDITORIUM (W. H. Andrews, mgr.): Aristocratic Tramp Jan. 23 pleased good business. Fisher and Walters' Players 30-1. Trip to Egypt 6. Who Is Who 10. Buster Brown 20.

DECATUR—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Monte Cristo Jan. 26. Two Johns 3. Betrayed at Altar 10. Hi, Si and I 14.

WABASH—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Sam Thorne in Peddler Jan. 17; fine attraction; good house; well pleased.

KENDALLVILLE—BOYER OPERA HOUSE (A. M. Boyer, prop.): When Bell Tolls Jan. 25; fair house; good co. Stetson's U. T. C. 10.

INDIAN TERRITORY.

SOUTH MALESTER—LANGSDALE OPERA HOUSE (A. Bert Este, mgr.): Midnight Express Jan. 10; ordinary performance; small house. Faust's Minstrels 20; excellent performance; S. R. O. Midnight Flyer 21; fair performance; small house. Fawcett's Stock co. 30-4. For Her Sake 9. Barlow and Wilson's Minstrels 13. Marie Walworth 16. Grimes' Celler 20. Trip to Chinatown 27. Holy City 28.

LEHIGH—BIJOU THEATRE (Boone Williams, mgr.): Josh Sprucey Jan. 16; fair co. and performance; small business. Hans Hanson 19; splendid co. and performance; very one pleased; good business; best co. here this season. That Little Swede 28.

ARDMORE—ROBINSON'S OPERA HOUSE: Morey Stock co. Jan. 16-21; good business. Plays: Dixie Land, War of Wealth, Rosedale, Risen from the Ranks, Cleopatra, Honor Bound, Circus Day.

IOWA.

OTTUMWA—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Price of Honor Jan. 18 failed to appear. Arizona 19; strong cast; business. Bunch of Keys in Toyland 21; two record breaking houses; advanced prices; meritorious production. Royer Brothers in Next Door 26. Heart of Chicago 27. Missouri Girl 28.—ITEM: The New Market Street Theatre, formerly under the management of J. Frank Jersey of the Grand, has been leased by Bert Chaffey of Cedar Rapids, who proposes to make out of it a vaudeville house and supply artists from the Western and Iowa and Illinois circuits. Mr. Christie has

already located in Ottumwa and is preparing his house for business. DR. AUSTIN J. MUMMERT.

DES MOINES—FOSTER OPERA HOUSE (William Foster, mgr.): Lawrence D'Orray in Earl of Lantreuil Jan. 18; delightful performance; pleased capacity. American Woman 19; 20; fair business. Arizona 21; capacity houses; always well received. Sign of Cross 24, 25; satisfaction; good business. Royal Venetian Band 27. Girl from Kay's 28. Dolly Varden 31. Maxine Elliott in Her Own Way 2. Edna Wallace Hopper in Country Mouse 3. Otis Skinner in Harvesters 4. Bill Van' Minstrels 4. Mildred Holland in Triumph of an Empress 13. Ethel Barrymore in Sunday 18. Andrew Mack in Way to Kenmare 20.—GRAND OPERA HOUSE (William Foster, mgr.): No Wedding Bells for Her 19. 20; splendid attraction; big business. Russell Brothers in Female Detective 23-25; good co.; pleased; big business. Millionaire Tramp 26-28. Span of Life 30-1. Child Slaves of New York 2-4.

SIoux CITY—NEW GRAND (Woodward and Burgess, mgrs.): Millionaire Tramp Jan. 15; fair house and performance. American Woman 16, 17; beautifully staged co.; good business; not up to merit. Smart Set 19; clever performance; business fair. Uncle Si Haskins 20. Sign of Cross 22, 23. Sherlock Holmes 24. Was She to Blame 25. Girl from Kay's 26. English Daisy 27. Maxine Elliott in Her Own Way 28.—ITEM: Gooch and Getty expect to have their new theatre ready for occupancy not later than March 1.

Dubuque—GRAND OPERA HOUSE (William T. Roehl, mgr.): Ada-Rohan Jan. 17 in Taming of the Shrew delighted full house. Dolly Varden 18 drew fairly well. Girl from Dixie 20; good attendance and performance. Way Down East 24. Ruined Life 25. Seminary Girl 24; good performance; light house. From Rags to Riches 25. Innocent Maids 26. Maxine Elliott 27. Sign of Cross 28. Babes in Toyland 31. Devil's Auction 2. Filins 6-11. Blanche Bates 18. Mildred Holland 22. Heart of Maryland 23.

ELdora—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Heart of Chicago Jan. 31. Taming of Shrew 7.—ITEM: Ralph Van Vechten, for many years DRAMATIC MIRROR correspondent at Cedar Rapids, has been honored by being elected vice-president of the Commercial National Bank of Chicago. He has been cashier of Cedar Rapids National Bank for twenty years and is very well known among banking fraternity in Iowa.

MASON CITY—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Ashland Dramatic co. 9-11. Ladies' Minstrels 15. Commercial Club 17.—WILSON THEATRE (A. B. Beall, lessee): C. D. Wilson, mgr.; Heart of Chicago Jan. 19; fair co.; good house. Dr. Jekyll and Mr. Hyde 21 pleased fair audience. Pretty Peggy 1. English Daisy 3. World 4. Ghosts 7. Taming of Shrew 9. Study in Scarlet 10. Royal Venetian 11.

CLINTON—THE CLINTON (C. E. Dixon, mgr.): Girl from Dixie Jan. 19; good business; pleasing performance; well balanced cast. Way Down East 23; two full houses; standard attraction. Innocent Maids 25; topheavy business. From Rags to Riches 26. Sign of Cross 27. Babes in Toyland 30. Maid and Mummy 31. William Owen 2. Errand Boy 3. Mahara's Minstrels 6.

COUNCIL BLUFFS—NEW THEATRE (A. B. Beall, mgr.): Guy Hickman co. Jan. 15-22 pleased large audience. Plays: Alone in Greater New York, Escaped from the Law, Hidden Crime, Kidnapped in Germany, Told in the Hills, Midnight in Chinatown, Way Down East 19. Arizona 22; very capable co. Pleased S. R. O. Holy City (return) 25. Dr. Jekyll and Mr. Hyde 29. Way Down East 11.

FAIRFIELD—GRAND OPERA HOUSE (Lou Thoma, mgr.): American Gentleman Jan. 12; fair audience. Holy City 16; large and very appreciative audience; greatly pleased. Arizona 18; large and well pleased audience. Heart of Chicago 25. Span of Life 26. Banker's Child 1. A Runaway Match 3. Way Down East 8.

MUSCATINE—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; res. mgr. Frank Hurst): Banker's Child Jan. 18 canceled. Innocent Maids 20 failed to appear. Way Down East 21. Chicago 23, excellent performance and business. Babes in Toyland 26. From Rags to Riches 28. Way Down East 30.

IOWA FALLS—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Roselle Knott in Susan Kate Jan. 18; good business; one of best attractions ever. Heart of Chicago 19. Heart of Chicago 19.—ITEM: Manager Ellsworth has closed arrangements for special train on Rock Island for Way Down East 26.

DAVENPORT—BURTS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Shadows of Great City Jan. 20, 21; good performance; attendance fair. Sign of Cross 22; good business; light house. Innocent Maids 23; deserved light patronage which it received. From Rags to Riches 27. Way Down East 28. Babes in Toyland 29. Errand Boy 1.

CRESTON—TEMPLE GRAND THEATRE (Carl Davenport, temporary mgr.): Holy City Jan. 19; excellent production; good business. Missouri Girl 1. Heart of Chicago 2. Holy City 3.—CRESTON OPERA HOUSE (J. H. Patt, mgr.): Vendetta 24. Dr. Jekyll and Mr. Hyde 25. Peck's Bad Boy 28. Next Door 7. Way Down East 10.

CENTERVILLE—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Elopers Jan. 19 failed to appear. Traville the Great 20, failed to appear. Missouri Girl 21. Royer Brothers 22. Door 27. Banker's Child 28. Peck's Bad Boy 31. Way Down East 9. Capital and Labor 13.

ALBIA—KING'S OPERA HOUSE (Payton and Swearingen, mgrs.): Troubles of Married Man Jan. 6; fair business; light co. Holy City 17 pleased capacity. Arizona 20; largest business of season; pleased all. Missouri Girl 24. Peck's Bad Boy 30. Other People's Money 1. Way Down East 2. Next Door 4.

WATERLOO—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Way Down East Jan. 18 pleased good business. Heart of Chicago 21; fair houses. Seminary Girl 25. Earl Doty in The World 28. Alice, Where Art Thou 30.

ONAWA—OPERA HOUSE (William D. Brown, lessee and mgr.): Millionaire Tramp Jan. 18 pleased good business; special scenery and specialties satisfactory; good co. Was She to Blame 23; strong support; good satisfaction; S. R. O.

KEOKUK—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): American Gentleman Jan. 16; fair business; light co. Babes in Toyland 18; capacity; best attraction of season; satisfying all classes. Royer Brothers 24.

NEWTON—LISTER'S OPERA HOUSE (A. Lister, mgr.): Jack Bessy co. in repertoire Jan. 16-18. Plays: Life in New York, London Mystery, Road to Frisco; good business; pleased.

MISSOURI VALLEY—NEW THEATRE (Will Smith, mgr.): Sign of Cross Jan. 21; large and enthusiastic audiences. Arizona 23; fair house; best of satisfaction. Dr. Jekyll and Mr. Hyde 28.

CHARLES CITY—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Way Down East Jan. 17; good attraction and business. William Owen in Lady of Lyons 21 deserved better house. Fritz and Snitz 27.

CLARKSVILLE—CLAYLEY OPERA HOUSE (Hawley, mgr.): Holy City Jan. 20; large and appreciative audience; excellent performance. Peck's Bad Boy 17.

IOWA CITY—OPERA HOUSE (J. N. Coldren, mgr.): Babes in Toyland Jan. 25; very seat sold in advance. Way Down East 27. Royer Brothers 1. Rebecca Warren in Tess 2.

PERRY—Millionaire Tramp Jan. 25. Murray and Mack in English Daisy 2. Peck's Bad Boy 9.

DECORAH—GRAND OPERA HOUSE (Weiser and Bar, mgrs.): Mason and Mason in Fritz and Snitz Jan. 26.

SPENCER—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Study in Scarlet 27. Taming of Shrew 13. Why Women Sin 27.

KANSAS.

TOPEKA—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Creators' Band Jan. 17; highly pleased capacity. Sergeant Kitty 21; delighted large and fashionable audiences at both performances. Murray and Mack 23. Amber Lawford in An American Woman 25. Holy City 30. Arizona 1. Holy City 3. Triumph of Empress 4.—AUDITORIUM: Melba 23. Midwinter Exposition 30-1.

DAVID J. AUGUST.

INDEPENDENCE—BAND AUDITORIUM (C. E. Bowen, mgr.): James J. Jeffries in Davy Crockett Jan. 18; largest house of season; performance satisfactory. Railroad Jack 19; poor performance; fair business. Kings and Queens co. 20; good business; fair co. The Lockes 23-25 opened with Princess of Patches to largest house of any repertoire co. ever given here; excellent performance. Joseph Shipman in Twelfth Night 28. Faust 1. Holy City 9. Ruined Life 16. For Her Sake 17.

WICHITA—CRAWFORD THEATRE (E. L. Martling, mgr.): For Her Sake Jan. 10; fair co. and business. That Little Swede 17; fair co.; poor business. Mendelssohn Quartette 19 pleased fair house. Mugg's Landing 21; fair co. and business.—TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak-Wonder co. 16-21 (except 18); fair co. and business. Plays: Two Orphans, Dand, Sign of Crucifix, Escaped from Sing Sing, Rip Van Winkle, Beyond the Rockies.

PITTSBURG—LA BELLE'S THEATRE (W. W. Bell, mgr.): Murray and Mack Jan. 16; large house; very well pleased. Boy of Streets 17; good house and co. Trip to Africa 21 canceled. Under Two

Flags 22; large house; good co. Minister's Son 23. Sergeant Kitty 26. Harrison J. Wolfe 27. Finnigan's Ball 28. Irish Pawbrokers 29. Isle of Spice 5.

WINFIELD—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Murray and Mack in English Daisy Jan. 19. O. Jan. 20. Harrison J. Wolfe 27. Open Gate 23. Frank James in Fatal Scar 26. Faust's Minstrels 28. Fatal Wedding 31. Helen Grantley in Her Lord and Master 2. Holy City 8. Arizona 11.

PARSONS—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Country Kid Jan. 18; fair co. and business. Minister's Son 21. matinee and evening; fair co. and business. Uncle Josh Sprucey 28. Twelfth Night 30. Faust's Minstrels 2. Quincy Adams Sawyer 6. Isle of Spice 9. Arizona 13. Ruined Life 15.

HUTCHINSON—HOME THEATRE (W. A. Lee, mgr.): Twelfth Night Jan. 16; fine co.; very satisfactory large audience. Mugg's Landing 18; good co.; fair house. Creators' Band 19; fair audience; well pleased. Harrison J. Wolfe 21; fine performance; small business.

CHANUTE—HETRICK THEATRE (G. W. Johnston, mgr.): Murray and Mack in English Daisy Jan. 19; largest and most appreciative audience of season. W. B. Patton in Last Rose of Summer 15; good performance to small house. Railroad Jack 24. Open Gate 26.

ARKANSAS CITY—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): That Little Swede Jan. 18; fair co. and business. Holy City 1. Helen Grantley 3. Holy City 3. Trip to Chinatown 8. Arizona 10. Marie Walworth 13.

MPHERSON—OPERA HOUSE (C. W. Bachelor, mgr.): Shipman's Twelfth Night Jan. 18; excellent satisfaction; capacity. Fatal Wedding 23. Lulliputians 27. Holy City 3. Why Women Sin 7. Ruble Theatre co. 9-11. Romance of Coon Hollow 13.

FORT SCOTT—DAVIDSON THEATRE (Harry C. Enrich, mgr.): Princess Chie Jan. 10; good business. Performance. Murray and Mack in English Daisy 17; business good; co. first-class. American Woman 28. Finnigan's Ball 30.

JUNCTION CITY—OPERA HOUSE (T. W. Dorn, mgr.): Murray and Mack in English Daisy Jan. 21; good co.; greatly pleased large audience. Arizona 2. Helen Grantley in Her Lord and Master 7. Why Women Sin 10.

CHERRYVALE—OPERA HOUSE (Charles Cash, mgr.): Kings and Queens Jan. 19; good house; co. pleased. Railroad Jack 21 canceled. Shipman's Twelfth Night 26; big advance sale.

IOLA—GRAND THEATRE (C. H. Wheaton, mgr.): Murray and Mack in English Daisy Jan. 18; excellent co. and business. Country Kid 10; good business. Railroad Jack 23; poor co. and business.

WELLINGTON—WOODS' OPERA HOUSE (H. G. Toler, mgr.): For Her Sake Jan. 17 pleased small house; business poor.

EMPORIA—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Harrison Wolfe in Open Gate Jan. 19; fair performance; poor business.

GREAT BEND—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Fatal Wedding Jan. 24.

KENTUCKY.

HENDERSON—PARK THEATRE (F. R. Hallam, mgr.): Eva Tanguay in Sambo Girl 23. Dr. Jekyll and Mr. Hyde 24. Everyman 28. Romance of Coon Hollow 30.

MAYSVILLE—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, mgr.; The Shalt Not Kill Jan. 16; good performance and business. Nellie McHenry in M'iss 23; fair house. Hoosier Girl 25; indifferent performance; light business.

ASHLAND—THEATRE (S. C. Neuman, mgr.): Thou Shalt Not Kill Jan. 21; co. good; paper bad; performance closed; Manager Lou Williams refused to load or transportation for co.; hotel attached baggage.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): Otis Skinner gave most delightful performance of Harvesters Jan. 19 to capacity. Nannette Comstock in The Crisis 21; fair performance; good business. County Chairman 25. Beauty and the Beast 26-28.

OWENSBORO—NEW THEATRE THEATRE (Pedley and Burch, mgrs.): Eva Tanguay Jan. 24; large and appreciative audience. Coon Hollow 1. Edward Stock co. 6. Irish Pawbrokers 13.

RUSSELLVILLE—AUDITORIUM (H. B. Caldwell, mgr.): Romance of Coon Hollow Jan. 27. Quinlan and Wall's Minstrels 2. Fabio Romani 9.

LOUISIANA.

SHREVEPORT—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): San Toy Jan. 16; good performance; crowded house. Thomas Jefferson 18; fine production; good attendance. Holy City 20; fair production; good house. Uncle Josh Sprucey 21; poor attraction; fair house. Friend of Family 22; very good performance; good crowd. Billionaire 23. Korak-Wonder 24. Howdy 25. 24. Dory Thorne 25. Miller Bryan co. 26-28. Runaways 29.

ALEXANDRIA—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Holy City Jan. 18 failed to appear account train being several hours behind time. Finnigan's Ball 19; fair co. and business. Exhilarated Faust 22; poor co. and house. Friend of Family 23. Michael Strogoft 25. San Toy 28. Sandy Bottom 30. Side Tracked 3. Chicago Tramp 4. Orston Clarke 5. Winsome Winnie 12. Floradora 17. Little Swede 23. Haverly's Minstrels 24. Arizona 26. Irish Pawbrokers 27.

LAKE CHARLES—OPERA HOUSE (W. A. Finney, mgr.): Albert Taylor Stock co. Jan. 15-21; good business and co.; best stock co. this season. Plays: Peaceful Valley, Royal Rival, Because He Loved Her So, Southern Romance, Siege of Alamo, Harry Corson Clarke in His Absent Boy 22; good co.; business fair. Iris 24. Sandy Bottom 27. Chicago Tramp 28. Unwritten Law 3. Creston Clarke 4. Lewis Morrison 12.

LAFAYETTE—JEFFERSON THEATRE (Dr. F. E. Girard, mgr.): Finnigan's Ball Jan. 18; fair co.; full house. Iris 23; good co.; \$450 house; elegant costumes. Sandy Bottom 27. Chicago Tramp 28. Unwritten Law 3. Creston Clarke 4. Lewis Morrison 12.

MONROE—SUGAR'S THEATRE (I. Sugar, mgr.): Miller-Bryan Stock co. Jan. 16-18; performances fair; small patronage; bad weather. Fabio Romani 20; performance good; fair patronage. In Louisiana 25. Uncle Josh Sprucey 27.

BATON ROUGE—ELKS' THEATRE (H. R. Stroube, mgr.): Chicago Tramp Jan. 26; poor co. and business. Tenderfoot 23 canceled. Friend of Family 24. Creston Clarke 3. In Louisiana 9.

FRANKLIN—AUDITORIUM (Abel and Borah, mgrs.): Finnigan's Ball Dec. 16 failed to please small house. Chicago Tramp 23; due to death in co. failed to give performance. Sandy Bottom 27.

MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): Roe Stock co. Jan. 18-21 to good business, presenting to interested audiences Warning to Women, Dr. Jekyll and Mr. Hyde, Sign of Four, Road to Frisco, At Valley Forge, Wife in Name Only, Mad Love, Dora Thorne; co. and performance good. Corsey Payton Comedy co. opened 23-28 (except 25) to packed house; performances pleasing. Fiske Stock co. 30-4 (except 31). County Chairman 31. Irene Myers 6-11. Ethel Barrymore 14. Frankie Carpenter co. 20-25.

BATH—COLUMBIA THEATRE (Oliver Moses, mgr.): Keystone Dramatic co. Jan. 23-28; large business; best satisfaction of any theatre here in long time. Plays: Stranger in a Strange Land, Utah, Christian, Senator's Daughter, East Lynne, Fatal Scar, For Home and Honor, Outlaw's Oath, Corral, Dumb Witness, Ghosts, Nance O'Neil in Madam.

PORTLAND—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Nance O'Neil in Jewess Jan. 23; capacity; excellent attraction. Roe Stock co. 24-28, opening with At Valley Forge, Warning to Women, Two Orphans, Dr. Jekyll and Mr. Hyde, Irene Myers 30-4 opening with Night Before Christmas, County Chairman.

AUGUSTA—OPERA HOUSE (David Owen, mgr.): Keystone Dramatic co. Jan. 15-21; excellent satisfaction; big houses. Fiske Stock co. 23-28 in Soldier of the Empire, Carmen, Knobs of Tennessee, Breaking the Ban, Dr. Jekyll and Mr. Hyde, Cinderella; good houses and co.

ROCKLAND—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Thorne Dramatic co. Jan. 23-27 canceled. Nance O'Neil in Jewess 24. Colonial Stock co. 30-4. Corinne Runkle 13-18. Prescille (return) 23-25.

BRUNSWICK—TOWN HALL THEATRE (Harvey J. Given, agent): Freeport Dramatic co. Jan. 25. Fiske Stock co. 27.—ITEM: There is some talk of building theatre in this city. Work will begin on it in the Spring, if it is decided to build.

LEWISTON—EMPIRE THEATRE (Cahn and Grant, props.): Dot Karrell co. Jan. 16-21; good business. Irene Myers co. 23-28 (except 24); fair co. and business. Nance O'Neil in Jewess 24; big house. County Chairman 30. Corsey Payton

Ramsdell, mgr.): Hi Henry's Minstrels Jan. 14, 15; good business; excellent performances. Hidden Crime 24; fair business and performance.

CALUMET—THEATRE (J. D. Coddery, mgr.): Charles Haver Jan. 21 in Messia from Mars; S. R. O. houses; co. gave one of finest entertainments here; entire satisfaction. Hi Henry's Minstrels 24.

PORT HURON—CITY OPERA HOUSE (L. T. Bennett, mgr.): When Women Love Jan. 21 pleased capacity. Kennedy Players 23-25 opened to S. R. O. Showman's Daughter 2-4.

TECUMSEH—NEW BRADLEY (J. J. Orr, local mgr.): Indiana Folks Jan. 24; light house; co. showed lack of rehearsal.

SHEBOYGAN—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Hi Henry's Minstrels Jan. 20; full house; very good co. Faust (Hubert Labadie) 26.

PETOSKEY—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Hi Henry's Minstrels Jan. 19 pleased capacity.

IRON MOUNTAIN—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): In Far East Jan. 21; light house; co. showed lack of rehearsal.

HANCOCK—KERRIDGE THEATRE (Ray Kerridge, mgr.): Charles Hathaway in Messia from Mars 21 pleased capacity. Hi Henry's Minstrels 25.

ADRIAN—NEW CROSSLAND OPERA HOUSE (C. D. Hardy, mgr.): At Old Cross Roads Jan. 28. Murray Comedy co. 30-4.

MINNESOTA.

WILLMAR—NEW OPERA HOUSE (Crosby and Markham, mgrs.): Chase-Lister Theatre co. Jan. 16-22 opened to capacity; business balance of week fair; co. not up to its standard. Why Girls Leave Home 3. Mozart Symphony Club 16.

MANKATO—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., res. mgr.): Dr. Jekyll and Mr. Hyde Jan. 18; fair house; and performance. Why Girls Leave Home 27, 28. Hickman co. 13-15. Devil's Auction 21.

FARIBAULT—OPERA HOUSE (Ware and Reed, mgrs.): W. H. Hartigan in Dr. Jekyll and Mr. Hyde Jan. 17; excellent satisfaction; fair business. Jane Corcoran in Pretty Peggy 28. Why Girls Leave Home 30.

WINONA—OPERA HOUSE (O. F. Barlingame, mgr.): After Midnight Jan. 21; satisfaction; top-heavy business. Why Girls Leave Home 26. Chinese Honey-moon 27. Babes in Toyland 2.

FAIRMONT—OPERA HOUSE (W. W. Ward, mgr.): W. H. Hartigan in Dr. Jekyll and Mr. Hyde Jan. 20; fair house; splendid performance; audience well pleased.

ST. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Pretty Peggy Jan. 22; large appreciative audience. Elmore Sisters in Mrs. Delaney of Newport 29.

ROCHESTER—METROPOLITAN THEATRE (J. E. Reid, mgr.): William Owen in Lady of Lyons Jan. 19; fair business. Mason and Mason 28.

BRainerd—OPERA HOUSE (C. P. Walker, mgr.): Harold Nelson in Heart and Sword, Richelle Jan. 24 opened to pleased, good house.

ALBERT LEA—BROADWAY THEATRE (W. F. Gage, mgr.): Pretty Peggy Jan. 31. Jessie Bartlett Davis 15.

CROOKSTON—OPERA HOUSE (C. P. Walker, mgr.): Harold Nelson Jan. 28. Show Girl 9.

MISSISSIPPI.

VICKSBURG—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Wizard of Oz Jan. 16; two performances; good co. and business. Unwritten Law 21; fair co. and play; well liked houses. Tenderfoot 25. Friend of Family 27. Uncle Josh Spruceby 28. Savage's English Grand Opera co. in Lohengrin 31. Creston Clarke in Monsieur Beaucaire 1. San Toy 2. Grace Van Studdiford in Red Feather 3. Chinese Honey-moon 4. Volunteer Organist 6. Girl from Kay's 7. Winsome Winnie 10. Runaways 14. Thomas Jefferson 15. Marriage of Kitty 16. Two Orphans (pleasant cast) 20.

HAZLEHURST—FAIR'S OPERA HOUSE (Guy Wise, mgr.): Will Conkling co. Jan. 19-21; good business and co.; specialties excellent. Verna Hackett 23, 24. Other People's Money 26. Farmer Hopkins 5.

ITEM: Manager Flowers has subtle hints to Guy Wise, member of McDonald Stock co., who will remain here for rest of season and have control of management of house.

JACKSON—THE CENTURY (V. Otis Robertson, mgr.): Glittering Gloria Jan. 16; fair business. Wizard of Oz 17; good house. Unwritten Law 24. Tenderfoot 26. Friend of Family 28. Savage's English Grand Opera co. 30. Creston Clarke 31. San Toy 1. Chinese Honey-moon 2. Barlow's Minstrels 3. Girl from Kay's 4. Canceled account too many immediate dates. Volunteer Organist 7. Runaways 17. Marie Walworth 20.

NATCHEZ—BAKER-GRAND (Clark and Gardner, mgrs.): Other People's Money Jan. 19; co. fair; business poor. Unwritten Law 23; co. fair; business poor. Friend of Family 26. David Crockett 28. San Toy 31. Creston Clarke 2. Chinese Honey-moon 3. Grace Van Studdiford 4. Girl from Kay's 8. Volunteer Organist 13. Marriage of Kitty 17.

GREENVILLE—GRAND OPERA HOUSE (H. E. March, mgr.): Wizard of Oz Jan. 19; crowded house; fine satisfaction. Creston Clarke in Monsieur Beaucaire 21; large audience; numerous curtain calls. Unwritten Law 24. James Jeffries in Davy Crockett 27.

CLARKSDALE—THEATRE (H. L. Ward, mgr.): Wizard of Oz Jan. 21; crowded house; excellent performance. Weary Willie Walker 24 canceled. Unwritten Law 27. Josh Spruceby 31. Friend of the Family 2. Barlow's Minstrels 16.

HATTIESBURG—AUDITORIUM THEATRE (M. O. Field, mgr.): Oscar Dane co. Jan. 22. Play Midnight Express. Dr. Jekyll and Mr. Hyde. Russian Spy; good business. Creston Clarke 30. James Jeffries 31.

TUPELO—OPERA HOUSE (R. H. Mullen, mgr.): Hendrickson and Rosani Jan. 21 failed to please full house. Papa's Boy 18 canceled. Weary Willie Walker 24 canceled. Dolly Denton's Musical Mabels 1.

COLUMBUS—OPERA HOUSE (H. H. Humphries, mgr.): Hello, Bill 16 failed to appeal. Payton Sisters 23-25. COLLEGE CHAPEL: Paderewski Jan. 28; largest audience ever at college.

MISSOURI.

ST. JOSEPH—LYCEUM THEATRE (C. U. Philley, mgr.): Princess Chic Jan. 12 drew well; good co. Roselle Knott in Cousin Kate 13; large and co. pleased audience; excellent performance. Street Singer 14. With Florence Bindley; large business play well staged. No Wedding Bells for her 15, 16; big crowds; well received. James J. Corbett 18 in Pals pleased well filled house; good performance; excellent co. American Woman 21; good business; good play; fair co. Murray and Mack 22 in English Daisy; packed house. Girl from Kay's 23. Sherlock Holmes 25. Smart Set 26, 27. Holy City 28. Madison Square Theatre co. 29, 30. Triumph of an Empire 2. Her Lord and Master 9. Way Down East 22. Weary Minstrels 23.—LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke Stock co. in Road to Frisco Jan. 15-21; exceedingly good business. Face to Face 22-28.

NEVADA—MOORE'S THEATRE (John A. Tyler, mgr.): Her Only Son Jan. 10 pleased poor business on account of most showmen in Sin and its Neighbor Wife 12; co. and business fair. Princess Chic 13; excellent co.; big business. Sergeant Kitty 20. American Woman 27. Hamlet 28. Country Kid 30.

SPRINGFIELD—BALDWIN THEATRE (George H. Olendorf, mgr.): Allison Stock co. Jan. 16-21; houses fair. Sergeant Kitty 24. Clara Thopp 26. Hello, Bill 27. Irish Pawnbrokers 28. Harrison Wolf 31. Uncle Josh Spruceby 3. Isle of Spice 6. Biz Sensation 7.

HANNIBAL—PARK THEATRE (J. B. Price, mgr.): Babes in Toyland Jan. 18; largest house of season. Wallace Theatre co. 19-21; packed houses. Minstrels 26. Mildred Holland 27. Isle of Spice 30. Minstrel's Son 31. Country Kid 4. Weary Willie Walker 6. Roselle Knott in Cousin Kate 8.

POPLAR BLUFF—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Two Merry Tramps Jan. 18; co. and business fair. Happy Holligan 19 failed to appear. Ruined Life 21; co. pleased; good business. Cutter and Williams Stock co. failed to appear.

MACON—BLESS THEATRE (H. Logan, mgr.): Miller Brothers opened Jan. 23-28 in Sin and its Neighbor Wife 12; co. and business fair. Princess Chic 13; excellent co.; big business. Sergeant Kitty 20. American Woman 27. Hamlet 28. Country Kid 30.

LAMAR—OPERA HOUSE (J. S. Moore, mgr.): Hottest Coon in Dixie Jan. 16; pleasing performance; fair business. Pimple Quartette 17; large and fashionable audience; good entertainment. Country Kid 27. Why Brown Came Down 2. Holy City 13.

FULTON—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Porter J. White in Faust Jan. 19; fair co. and house. Hottest Coon in Dixie 27. William Bonelli in American Gentleman 31. Miller Brothers co. 2-4. Royal Slave 11. Holy-Tolly 15.

DE SOTO—JEFFERSON THEATRE (Leon Herick, mgr.): Beach and Bowers' Minstrels Jan. 21 pleased good house. Jack Hoelmer Shows 30-4. Country Kid 6. Uncle Josh Spruceby 11. Gertrude Ewing co. 13-18.

WEBB CITY—NEW BLAKE THEATRE (R. S.

Brigham, mgr.): James J. Jeffries in Davy Crockett Jan. 22; big house; fair attraction. Country Kid 24. Finagler's Hall 28. Radio, Hill 29.

WARRENSBURG—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Banker's Child Jan. 21; excellent co.; full house. Irish Pawnbrokers 1. Twelfth Night 8. Rip Van Winkle 16.

CLINTON—BIXMAN'S OPERA HOUSE (W. P. Jarvis, mgr.): Hills of California Jan. 19; good co. and business. Irish Pawnbrokers 30. University Glee Club 4.

LOUISIANA—PARKS THEATRE (Michael P. Dallet, mgr.): Hottest Coon in Dixie Jan. 28. Isle of Spice 31. Country Kid 3. Faust's Minstrels 11.

MONTANA.

BUTTE—BROADWAY THEATRE (Dick P. Sutton, mgr.): Williams and Walker Jan. 25, 26. Under Southern Skies 28. Show Girl 29, 30. Sultan of Solis 6. Black Patti 7, 8. Edna Wallace Hopper in Country Mouse 19, 20. Clara Bloodgood 21, 22. Silver Slipper 24, 25.

ANACONDA—THEATRE MARGARET (P. H. Clifton, mgr.): Lewis Morrison in Faust Jan. 17; good business.

MISSOULA—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Williams and Walker in Da-bomey Jan. 24. Show Girl 27.

NEBRASKA.

LINCOLN—OLIVER (Zehring and Crawford, mgrs.): Sign of Cross Jan. 18; good business. James J. Corbett 19; S. R. O. Smart Set 20, 21; large audience; scores heavily. Sherlock Holmes 23; good co.; pleased fair business. Murray and Mack 26. Girl from Kay's 27. Maxine Elliott 30. Sis Hopkins 6. Mildred Holland 8. Billy Van 9.—ITEM: Nebraska Lumbermen's Association secured 500 seats for Corbett performance.

GRAND ISLAND—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Rip Van Winkle Jan. 14; full house; good performance. Sign of Cross 17; capacity; most enthusiastic audience of season. Charles B. Hanford in Don Caesar de Bazan 19; crowded house; excellent performance. Peck's Bad Boy 20; full house; good performance. Maloney's Wedding Day 1. Dr. Jekyll and Mr. Hyde 3.

BEATRICE—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Devil's Lane Jan. 19; good performance; pleased fair house. Maloney's Wedding 23; fair house and co. Holy City 27. Fatal Wedding 30. Muzz's Landing 6. Next Door 11. Way Down East 14. Andrell's Comedians 16-18. Missouri Girl 21. Zingara 24.

KEARNEY—OPERA HOUSE (R. L. Napper, mgr.): Harry Beresford in Our New Man more than pleased large audience Jan. 17. Charles B. Hanford in Don Caesar de Bazan 20; largest and most fashionable audience of season; excellent production. Dr. Jekyll and Mr. Hyde 4. Uncle Sil Haskins 7. Errand Boy 10.

NORTH PLATTE—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Harry Beresford in Our New Man Jan. 18 pleased fair house. Charles B. Hanford in Don Caesar de Bazan 21; large house; fine performance. Moonshiner's Daughter 25.

FREMONT—LARSON THEATRE (W. A. Lowry, mgr.): Sign of Cross Jan. 20; very fine performance; fair business. Peck's Bad Boy 23; performed splendidly; good audiences. Murray and Mack in English Daisy 28. Uncle Sil Haskins 30. Mildred Holland 6.

NORFOLK—AUDITORIUM (A. J. Dunlevy, mgr.): Beggar Prince Opera co. in Fra Diavolo Jan. 16 made a Fight for S. R. O. Uncle Sil Haskins 21 pleased good attendance.

NEW HAMPSHIRE.

MANCHESTER—OPERA HOUSE (E. W. Harrington, mgr.): Louis Mann in Second Fiddle Jan. 19. S. R. O.; satisfaction. Nance O'Neill (return) 21 in The Jewess; capacity. E. V. Phelan Musical Comedy co. opened 23-28 in Belle of New York to full house and pleased. Plays following: Jack and Beanstalk. Telephone Girl. Girl from Paris. Chimes of Normandy. Isle of Champagne. Bohemian Girl. Keystone Dramatic co. 6-11 (except 7). De Wolf Hopper 7.—PARK THEATRE (John Stiles, mgr.): Corinne Runkel finished very successful week 16-21. Younger Brothers in Crooked Hearts 22-25; strong cast; good business. Same co. in Cattle King 26-28. Rip Van Winkle 2-4.

CONCORD—WHITE'S OPERA HOUSE (B. C. White, mgr.): J. J. Flynn's Stock co. opened Jan. 22-27 in Reaping the Harvest to S. R. O. Plays first part. Midnight in Chinatown. Man's Enemy. Two Orphans.

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.): Fields and Hanson's Minstrels Jan. 17; fair performance; poor house. Willis Comedy co. failed to materialize 23-25; reported to have closed at Webster, Mass.

NASHUA—THEATRE (A. H. Davis, mgr.): Marks Brothers Comedy co. opened Jan. 23-28; good receipts; capable co. Phelan Musical co. in Telephone Girl 30.

LACONIA—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Willis Musical Comedy co. Jan. 26-28. Royal Hungarian Orchestra 30.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): George Cohen in Little Johnny Jones Jan. 20; co. and play made very decided hit; S. R. O. sign out when doors opened. Love's Lottery with Madame Schumann-Heink 21; most delightful comic opera performance we ever had; over three thousand paid admissions for two performances. Adelaide Thurston 31. Nat. O. Goodwin 1. Frank Hamilton 2. Wild Cat 3. 4. Eugene Ban-Primrose's Minstrels 9. Grace George 10. Piff, Paff, Pout 11.—STATE STREET THEATRE (F. B. Shalters, mgr.): Under Southern Skies attracted two large audiences Jan. 21; performance was very satisfactory. Selma Heintz in Houses Jan. 22; wife 23-25; good business, notwithstanding blizzard.

ALBERT C. D. WILSON.

HOBOKEN—LYRIC THEATRE (H. P. Soulier, mgr.): Grant S. Riggs, bus.-mgr.: Middleman Jan. 19-21; big business; cast very strong; scenery elaborate. Too Proud to Beg opened to S. R. O. 22-25; co. excellent. Fight for Millions 26-28. Fast Life in New York 29-1.

CAMDEN—THEATRE (M. W. Taylor, mgr.): Child Wife Jan. 19-21 scored heavily. Matinees S. R. O. being at premium; good co. Dora Thorne 22-25; fair co.; business up to standard. New York Day By Day 26-28. Trip Around to Bex 30-1. On Swannee River 2-4.—ITEM: \$5000 worth of stock has been issued for new theatre which is shortly to be erected; 6 per cent. is guaranteed investors.—Manager Taylor gave his personal friends and business associates a banquet and vaudeville entertainment in Temple Building 20.

ATLANTIC CITY—SAVOY THEATRE (Fred Moore, Jr., mgr.): Joe Welch in Cohen's Luck Jan. 19 pleased large audience. George M. Cohen in Little Johnny Jones 21; tremendous success. Henry Miller in Joseph Entangled 23 pleased fair audience. Jewel of Asia 25; no performance; blizzard. Other Girl 27. Adelaide Thurston in Polly Primrose 30. Margaret Anglin in Wife's Strategy 31. Nat. O. Goodwin 4.

BRIDGETON—CRITERION THEATRE (Ed B. Moore, mgr.): Metropolitan Vaudeville co. Jan. 21 pleased good house. Himmelein's Ideals 23-28 opened in Heart of Storm to packed house; co. very strong. Other plays: Slaves of Bache. Roanoke. Foggy Ferry. King of Desert. Great Deveraux Case; business continued good. Mamma's Papa 3.

NEW BRUNSWICK—SHORTIDGE'S THEATRE (H. Shortridge, mgr.): At Risk of His Life Jan. 21; creditable performance; light business. Liberty Bells 24; performance pleased; people turned away. Dora Thorne 24. Himmelein's Ideals 30-4. Howe's Pictures 8.

BOONTON—HARRIS LYCEUM (Harris Brothers, mgrs.): From Rags to Riches Jan. 19; good business; satisfactory performance. Struggle for Gold 25 did not play on account of blizzard. Howe's Pictures 28. New York Day by Day 8.

NEW YORK.

SYRACUSE—WIETING OPERA HOUSE (John L. Kerr, mgr.): Margaret Anglin in Wife's Strategy Jan. 18, 19; fair business. Piff, Paff, Pout 25, 26. Viola Allen 28. Field's Minstrels 1. Annie Russell 4.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): Younger Brothers Jan. 19-21; large upper houses. Race for Life 23-25; good business; drama above average. James Boys in Missouri 26-28. White Tigress of Japan 30-1. Hearts Adrift 2-4.—BASTABLE THEATRE (H. A. Hurler, mgr.): Edward Blondell in Lost Boy pleased good house. James J. Corbett 19. Eugene Ban-Primrose's Minstrels 21; interesting melody drama; capable co.; business large. Gay Old Sport 27 failed to appear. Only Way 4. Klark-Urban co. 28. Royal Slave 28.

OLEANDER—OPERA HOUSE (J. H. Havens, mgr.): Way Down East Jan. 30; large and very well pleased audience. Vernon Stock co. 28-28 in Opium King.

NEGRESCOU HAIR CO.



162 State Street,

5th Floor, Chicago, Ill.

Richard III and Richelleu, drew capacity. Fays 30-4. Quincy Adams Sawyer 5-11. Southern-Marlowe 18. May Irwin 23.—EMPIRE THEATRE (G. B. Jacobs, mgr.): Parish Priest 23-25; good business; play nicely presented; capable co. Sin of Temptation 26-28. James Boys 30-1. Fight for Millions 2-4.—ITEMS: Manager M. Reis has leased Empire, to take possession Aug. 1, at which time Manager Jacobs' lease expires. Kent Bosworth, with the Parish Priest co., fell on the stage during the performance 25, fracturing his leg; he pluckily continued until final curtain, when he was removed to hospital.

GEORGE W. HERRICK.

ELMIRA—ITEMS: After consultation with Elmira Water Light and Railroad Co. Jan. 20, Herbert Salinger was re-engaged as manager of Rorick's Glen Theatre for present year. Season will open middle of May and continue for our months, opera with weekly changes being presented by Manhattan Opera co. Mocking Bird and other strong opera will comprise offering.—Lawrence J. Anhalt, formerly of Lyceum, at present business-manager for May Irwin, was pleasant call. He is doing excellent work for that admirable woman, Eustace, E. W. Wolf, who has been engaged for cast of Education of Mr. Pipp.—Elmira is mentioned as one of the cities in which a syndicate of capitalists contemplate opening popular vaudeville houses.

J. MAXWELL BEERS.

ROCHESTER—NATIONAL THEATRE (Max Hurler, mgr.): How He Won Her, with Billy Clifford, Jan. 23-25; fairly good business. Eugenia Blair in Her Second Life 26-28; greatly pleased audiences. Vogel's Minstrels 30-1. Automobile Mystery 2-4.—BAKER THEATRE (Shubert Brothers, mgrs.): John E. Boyle, res. mgr.: James Boys in Missouri attracted capacity 23-25. Race for Life drew fine audiences 26-28. Hearts Adrift 30-1. White Tigress of Japan 2-4.—LYCEUM THEATRE (M. E. Wolf, mgr.): Terna City 23; fair house. Viola Allen in Winter's Tale to fine house 25. Blanche Walsh in Woman in the Case 27, 28. May Irwin 30. Cleveland German Theatre co. 31.

J. W. CARRUTHERS.

SCHENECTADY—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Fenberg Stock co. Jan. 19-21; good paying houses; patrons well pleased. Bill J. Kennedy a big drawing card. The fashion of city crowded Van Curler's theatre; witnessed splendid production of Winter's Tale by Viola Allen and excellent supporting co.; performance one of big treats of season. Piff, Paff, Pout 24. Rachel Goldstein 26. William Faversham in Letty 28.

GEORGE C. MOON.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE (Daniel R. Ryan, co. Jan. 16-21 closed with Fair Winding. J. J. O'Brien, who was under contract to William Faversham in Letty 25 canceled, as storm prevented co. from reaching here in time. Edward J. Moran 28. Murray and Mackey 30-4 (except 1). Viola Allen 31.—ITEM: William Faversham's co. minster, who was under contract to William Faversham in a New York hospital, did not arrive 25 until 9:30 p.m., and immediately closed contract with New York Central R. R. to deliver them in Pittsfield, Mass., 27, cancelling North Adams 26.

KINGSTON—OPERA HOUSE (C. B. Du Bois, mgr.): Robert B. Mantell Jan. 19; fine production of Richard III; pleased good business. Ireland's Own Regent (audience) 20; fair business; pleased. Field's Minstrels 24; capacity, despite wretched weather; many turned away; excellent performance. Charles K. Champlin co. 30-4. Murray and Mackey 31.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): Gay Old Sport 20; very good business; performance disappointing.

NEWBURGH—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Harry Hall's Stock co. closed Jan. 16-21 with Young Wife, Working Girl's Wrongs, Counterfeiter's good business. Field's Minstrels 23; S. R. O.; good performance. William Faversham in Letty 24; good house and performance. Viola Allen in Winter's Tale 31. Wilton Lackaye in Pit 6.—ITEM: William Faversham's play his last performance part here on account of an operation he had performed on his throat.

BINGHAMTON—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Kirk Brown co. Jan. 16-21; excellent co. in Cumberland '81. Man Who Dared, Under Red Robe, Monte Cristo, Christian, in Heart of Russia, David Garrick, Prince Otto, Wheat King, Two Orphans, large and well pleased houses; Mr. Brown made excellent impression; booked for return. For Fair Virginia 24; fair business. Vogel's Minstrels 25; well attended. Jere McAuliffe co. 30-4.

TROY—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Piff, Paff, Pout Jan. 23; capacity. Eternal City 26. Field's Minstrels 28.—RAND'S OPERA HOUSE (M. Reis, mgr.): Queen of Highway 19-21 broke season's record for big business; co. good. Rip Van Winkle 23-25; satisfactory houses. Parish Priest 26-28.—LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. 23-28 in Romeo and Juliet pleased fine audiences. Cowboy and Lady 30-4.

GLOVERSVILLE—DARLING THEATRE (Will E. Grant, mgr.): Harry Hall's Stock co. closed Jan. 16-21, having given satisfaction to fair attendance. Viola Allen in Winter's Tale 24; S. R. O.; enthusiastic audience; performance great. Field's Minstrels 25; S. R. O.; co. better than ever. William Faversham (R. R. Employees' benefit) 27; seats all sold in advance. Field's and Hanson's Minstrels 3. Robert Mantell 4. Sky Farm 9.

AUBURN—BURTS OPERA HOUSE (E. S. Newton, mgr.): Chicago Stock co. Jan. 23-28 pleased large audiences. Plays: Prince Otto. Heart and Home. Parish Priest. Great Conspiracy. Little Minister. Dewey. Hero of Manila. Sealed Lips. Cinderella.—BURTS AUDITORIUM (E. S. Newton, mgr.): Eternal City Jan. 25; fair house. Viola Allen 27; excellent business. Henrietta Crossman 1. Field's Minstrels 2.

GLENS FALLS—EMPIRE THEATRE (J. A. Holden, mgr.): Myrtle-Harder Stock co. Jan. 16-21 closed successful week. Plays last part: Surrender. Quaker Tragedy. Old Sleuth; specialties and co. pleased. Field's Minstrels 27. Harvey and Gage Stock co. 30-4 (except 2). Viola Allen 2. Howe's Pictures 6. Pit 8. Wife in Name Only 10. Murray and Mackey 13-18.

YONKERS—MUSIC HALL (William J. Bright, mgr.): William Faversham in Letty Jan. 23 pleased good house. Jere McAuliffe Stock opened 24-28 in A Young Wife to full house; co. and specialties excellent. Other plays: Working Girl's Wrongs, Shamus O'Brien, Counterfeiter's, Tennessee's Partner, Winning Hand, Hitfalls of New York. Fenberg Stock 30-4. Sky Farm 7.

NORWICH—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Chicago Stock co. closed Jan. 17-21 to packed house; strong co.; excellent specialties. Plays: Prince Otto, Parish Priest, Heart and Home, Little Minister, Cinderella, Dewey, Hero of Manila, Byron Opera co. 25 failed to appear. Factory Girl 8. Eben Holden (return) 21.

JAMESTOWN—SAMUELS OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Under Southern Skies Jan. 17; good co. and business. Curse of Beauty 18; fair house. James Boys in Missouri 19; good performance. Letty Down East 21; big business matinee and night; first-class 21. Why Girls Go Wrong 23; just fair. Wife in Name Only 3.

SARATOGA SPRINGS—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Fays closed an excellent week's business Jan. 21; booked for a return; everybody satisfied. Hearts of Oak 31. Fields and Hanson's Minstrels 2. Murray and Mackey 6-11. Royal Call 17.

OGDENSBURG—OPERA HOUSE (Charles S. Hubbard, mgr.): Klark-Urban co. Jan. 23-28 opened to large house; fair co. Plays: Devil's Wife, Cowslip Farm, Across the Desert, Way of Wicked, East Lynne, Doctor's Crime. Henrietta Crossman in Sweet Kitty Belairs.

NIAGARA FALLS—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Why Girls Go Wrong Jan. 21; large house; good performance. Way Down East 23; excellent performance; large audience. Emery Stock co. 24-28. Great Baldwin Stock co. 30-4 (except 1). Wife in Name Only 1.

ONEIDA—MUNROE (E. J. Preston, mgr.): J. W. Carner in Rip Van Winkle Jan. 19; well received; good performance. When Women Love 21; interesting melody drama; capable co.; business large. Gay Old Sport 27 failed to appear. Only Way 4. Klark-Urban co. 28. Royal Slave 28.

OLEANDER—OPERA HOUSE (J. H. Havens, mgr.): Way Down East Jan. 30; large and very well pleased audience. Vernon Stock co. 28-28 in Opium King.

Hearth and Home, Faust, East Lynne, Royal Love, Oliver Twist; crowded houses; good satisfaction.

DUNKIRK—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): How He Won Her Jan. 20; good house; excellent performance. Trip to Egypt 25; big house; fine performance. Wife in Name Only 31. On Bridge at Midnight 17.

CORTLAND—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Vogel's Minstrels Jan. 24; maintained their reputation; good business. Damon and Pythias 25; poor house. For Fair Virginia 26. When Women Love 28.

HORNELLVILLE—SHATTOCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Chester De Vonde co. Jan. 23-28 opened in Beneath the Tiger's Claws to largest house of season; very capable co.; best of class so far this season.

PLATTSBURGH—THEATRE (M. F. Farrell, mgr.): Klark-Urban co. Jan. 15-20; fine satisfaction; good co.; S. R. O. every night; more money taken in than during any play of week's stand ever here. Viola Allen 4.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, mgr.): Damon and Pythias Jan. 21 drew and pleased fairly. When Women Love 25. Myrtle-Harder Stock co. 30-4 (except 2). Henrietta Crossman 2.

GENEVA—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Damon and Pythias Jan. 23. Emery Stock co. 30-4. Field's Minstrels 6. When Women Love 9.

WARSAW—NEW FARMER THEATRE (D. M. Cauffman, mgr.): Trip to Egypt Jan. 19; good co.; pleased large business. For Fair Virginia 3. Down by Sea 14. Country Girl 21.

PALMYRA—OPERA HOUSE (H. L. Averill, mgr.): Damon and Pythias Jan. 15; only Way 9 needed. Byron Opera co. 16 canceled. Peck's Bad Boy 20. Gay Old Sport 23.

PEEKSKILL—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Jessie Millward and co. in vaudeville Jan. 23; excellent satisfaction; small house. Bennett-Maiton co. 30-4.

SALAMANCA—OPERA HOUSE (J. D. Melanbacher, owner and mgr.): Trip to Egypt Jan. 24 pleased largest and most cultured audience of season. Wife by Marriage Only 30.

COHOES—OPERA HOUSE (E. C. Game, mgr.): Hearts of Oak Jan. 28; big business. Robert Mantell in Richard III 30. Howe's Pictures 2.

LYONS—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Abinal (magician) Jan. 23-28; small houses; performances fair. Candida 6.

PENN YAN—YATES LYCEUM (H. H. Bell, mgr.): Howe's Pictures Jan. 15; good performance and business. Vogel's Minstrels 27.

CANAJOHARIE—WAGNER OPERA HOUSE (W. J. Roser, mgr.): For Fair Virginia Jan. 31; capacity; fair co. Looking for a Wife 6.

FORT PLAIN—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): For Fair Virginia Jan. 20; large audience; good play. Prince of Salarin 27.

PERRY—AUDITORIUM (Cole and Stainton, mgrs.): Trip to Egypt Jan. 20; good house; perfectly satisfactory performance. For Fair Virginia 27.

GRANVILLE—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Hearts of Oak Jan. 30.

NORTH CAROLINA.

GREENSBORO—GRAND OPERA HOUSE (G. T. Fuller, res. mgr.): Elizabeth Kennedy in Magna Jan. 17; excellent co. and business. Winsome Winnie 18; excellent co.; capacity. Howe's Pictures 21; very good entertainment; fairly good audience. Murray Comedy co. 23-28 (except 27). Walker Whiteside 27. Olympic Stock co. 30-1.

WINSTON-SALEM—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Elizabeth Kennedy in Magna Jan. 11; excellent co.; business poor. Howe's Pictures 14 pleased small audience. Si Plunkard 17; business and co. good. Winsome Winnie 19 pleased capacity. Lyric Stock co. 24-28.

WILMINGTON—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Murray Stock co. Jan. 16-21; in Heart and Home. Dark Side of the Moon. Foy Grandpa; packed houses; very good co. Marriage of Kitty (return) 25; good house; performance first-class. Brown's in Town 27.

GOLDSBORO—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Lyric Stock co. Jan. 16-21; weak co.; Mabel's Marriage of Kitty 30-1. Younger Brothers in Bank Robbery 2.

CONCORD—NEW OPERA HOUSE (J. S. Caldwell, mgr.): Si Plunkard Jan. 21; good house; well pleased.

CHARLOTTE—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Ezra Kendall in Weather Beaten Benson Jan.

THE FOREIGN STAGE

LONDON.

Repertoire Theatres Booming—Sir Henry Irving and Son—Mrs. Deering's Divorce—Notes.

(Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Jan. 21.

Recently we had a pleasant function. This was the private view of the new playhouse which has been built on the site of the old Prince of



DR. E. DISTIN-MADDICK.

Wales' Theatre, which the Bancrofts (then Mr. Squire and Marie, but now Sir Squire and Lady) ran with such great artistic and financial success from 1885 to 1880. This new theatre, built by Dr. Distin-Maddick, a famous surgeon and almost equally famous first-nighter, is called (for the present) "La Scala," because (as I indicated aforesaid) it had a wonderful "staircase" arrangement of seating. To the private viewing of this most beautiful theatre yet dumped down in our metropolitan midst, came all sorts of distinguished theatrical and literary folk. These included the aforesaid Lady Bancroft (who first let herself in this theatre with a golden key, and then admitted all us other guests); Sir Squire, who naturally looked proudly on while his gifted wife spoke the opening address; Florence St. John, looking as pretty as ever; Charles Warner (full of plans regarding a fresh American invasion); Winifred Emery, now looking wonderfully well after her long and severe illness, and Forbes Robertson and his charming wife, Gertrude Elliott, who will in all probability accompany this humble epistle across the broad Atlantic on their way to start an engagement on your side, starting with Henry V. Esmond's new play, entitled Love and the Man. Forbes Robertson told me at this "La Scala" wonderful gathering, that he and his popular wife are looking forward to this, their second visit to your always hospitable States.

Herewith is a portrait of the aforesaid Dr. Distin-Maddick, the organizer and proprietor of the heretofore mentioned wondrous La Scala Theatre. The Doctor (who is also a chevalier) is a famous surgeon who first served on all the best and biggest British battle ships, and afterward with that late great army surgeon, Sir William MacCormac. My old friend Maddick is also one of the heads of the Italian Hospital in London, and is one of the best and most devoted drama-lovers I have ever met.

Last week I promised that this week I would tell you all about the new and sudden boom of repertoire theatres in London. But, oh, alas! not to say, slack-day (and by no manner of means to mention woe is me!), I did not think that this new boom would assume the dimensions that it has assumed since I last mailed to my Mirror-ites.

In this, as in most matters theatrical or otherwise, it is as well (not to say better) to begin at the beginning. I must remind you, then, that of late epochs from year to year, from month to month, nay, even like your still beloved Citizen Longfellow's "Village Blacksmith," week in, week out, there has been a lot of babble about repertoire and municipal theatres.

This repertoire theatre craze, which has so suddenly swooped down upon us, has (as I have indicated) been a long time in the air without taking any more active shape than the air itself, whether circumstantial or not. But, now, lo! all our West End (meaning at present our Best End) managers seem suddenly to have resolved that there shall be no theatre which is not a repertoire theatre, and that all long runs shall cease forthwith and forever more.

Thus there have arisen, in this connection, Beerbohm Tree (of His Majesty's), George Alexander (of the St. James), Philip Carr (of the Royalty "Mermald"), J. E. Vedrenne (of the Court's really repertoire theatre), and J. T. Grein, who is the Belgian King's Dutch born London Consul for the Congo Free State and dramatic critic for the Sunday Special, with which is incorporated that ancient journal, the Sunday Times. All these (and many more) are going mad as to repertoire theatres, and if they all get their own way (which I doubt) every playhouse will have at least six plays per week in all kinds of languages. But the playgoer will be in such a confused condition as to booking that he will resemble Jack Jones in the song, "He Won't Know Where He Are."

And speaking of booking, ever since the London Referee (assisted by your humble servant to command) started a discussion showing that the poorer playgoer should be able to book his seat like the richer ditto, and so do away with hours of weary waiting at the doors in all sorts of weathers, theatrical managers have been falling over each other in their eagerness to cater more cozily for pit and gallery patrons. These managers have now begun to find the truth of my frequent warning—namely, that their neglect of these humble patrons has been driving them to the music halls and variety theatres. Anyhow, nearly all the important West End managers are now arranging to have their pit and gallery seats bookable. But (would you believe it?) there are still some old Red-Sandstone-minded playgoers who object to this arrangement, and prefer to wait and fight and tear (and often swear) outside in the bitter blast.

Talking of bitter blasts, we were visited by quite a blizzard the beginning of the week. Of course all the places of amusement suffered terribly, the traffic was awful, and accidents were very numerous. During the last few days things have been better meteorologically, and the show business has gone up again.

Quite a dash of excitement sprang up at the beginning of the week, owing to a rumor spread by one of the Harnsworth (or Daily Mail) journals to the effect that Sir Henry Irving had

been offered £350 per week to go into the music halls to play Waterloo. Also that he had refused the offer, using highly contemptuous terms concerning the modern music hall. The rumor was, of course, copied all around, with sundry trimmings added. Speedily, however, the rumors and their duplicators were made to look silly by Irving's total denial of the entire story. My distinguished old friend sent me at once contradicting it. This morning I found him well and strong at his cosy flat opposite St. James' Park and preparing to begin another tour next Monday. In due course you will find Sir Henry again in your States, where he always enjoys himself so heartily.

The only new production at the West End this week was that of Mrs. Deering's Divorce, with which comedy by Percy Fendall Mrs. "Jersey Lily" Langtry started her season at Terry's last Wednesday. As this piece was originally played on your side of the Street, there is no need to give the plot. Whether it did not pan out so well as it did when it had its first London production at that big suburban house, the Camden, a few weeks ago. Although the cast was stronger (including Leonard Boyne), and although the Lily acted better than usual, and although the piece is by no means badly written, it fell flat somehow. Doubtless it will buck up in a night or two.

Mrs. Langtry (otherwise De Bathe) had some little consolation yesterday by winning an action brought against her by Marsh Allen (the clever young actor now playing in Beauty and the Barge) for alleged breach of contract, and for alleged arrears of salary amounting to nearly £500. Mrs. Langtry had paid Allen one week's salary (£35), and had paid another £35 into Court, and the Judge held that this sufficed. The Lily's case was conducted by her brother, Mr. Le Breton, King's counsel.

Attacks upon the stage (and all its works) continue to be hurled forth by sundry wild but doubtless well-meaning missionaries. A great deal of correspondence has been caused by Dr. Torrey's recent denunciations, which included a statement that he would rather see his daughter in her coffin than on the stage. Yesterday Beerbohm Tree responded, saying: "The statement upon which this attack is based was withdrawn and apologized for by him who originally made it" (meaning the late Clement Scott). The stage has as much influence for good as any missionary effort. The people of the stage have not posed as moralists, but in the legal records they compare unfavorably with those of other professions, including that to which Dr. Torrey belongs. If our work teaches us anything it is that wider tolerance which is called charity, a quality in which this firm appears to be so lamentably deficient. I should like, with all deference, to call their attention to the Ninth Commandment. All of which bears out my last week's Gawanian remarks.

It is, though, a cause for thankfulness to know that among the clerics and other fanatical preachers who think that all stage players are predestined to perdition there are still some who hold more tolerant views. One of these is the dean of that fine ancient English city, Bristol, Dr. Pigon, to wit, who, a day or two ago, in preaching on the distinguished dead of the past year paid high tribute to dear old Charles Morton, John Hollingshead, Nellie Farren and Dan Leno. Poor Dan (said the dean) had had given to him remarkable powers wherewith to brighten the lives of thousands.

When I left Sir Henry Irving just now he was manifesting a delighted interest in the fact that his elder son, Henry B., has been engaged by Otto Stuart to play Hamlet at the Adelphi when that tragedy follows The Taming of the Shrew there, about Easter. Martin Harvey has just notified me that he will give his first London performance of Hamlet next May. Lewis Waller revives Henry the Fifth at the Imperial to-night, and Beerbohm Tree will give a grand revival of Much Ado About Nothing at His Majesty's next Tuesday. The aforesaid Waller is also preparing for Romeo and Juliet, and the latter said Tree has visions (he tells me) of himself as Othello and Macbeth. So the sometime despised Bard of Avon is now having a good look in, especially as Marie Corelli has just graciously given of a long screed on that bard's behalf. Good, kind Marie! Long may she Corellise! GAWAIN.

HAVANA.

A Variety of Offerings—Vitaliani, the Italian Tragedienne—A Craving for Opera.

HAVANA, CUBA, Jan. 23.

Wormwood's Dog and Monkey Show having completed its run at the National last Sunday evening, the aggregation was taken out on tour of the principal cities of the island, opening up over at Matanzas the following night for three performances and then to Cardenas, where they dedicated a new theatre with a like number. Cienfuegos, Santa Clara, and Camaguey were next visited, and this week the company is down at Santiago de Cuba. Advice received here are to the effect that large audiences have prevailed throughout the trip, the company making good in every city. The island press is very flattering in its criticisms and May Evans, the clever whistler, has come in for a good share of praise. She is now whistling, among other selections, the Intermezzo of Cavalleria Rusticana and the Cuban National Hymn with great effect. All of the other artists have also scored.

Barnes, with his collection of animals, contracted by Publicones, was next seen at the National, but only gave one performance. Manager Publicones taking them out on the road. While some of the animals did some entertaining tricks, it was folly to bring animals inferior to those of Wormwood so soon after his departure.

Owing to alterations being made over at the Albisu and the putting in of an asbestos curtain, the Albisu Stock company is now holding the boards at the Nacional and meeting with success. Blanca Matras, one of the tiples, had a benefit Saturday night, since she leaves for Spain within a few days. A large number of her admirers turned out.

Publicones' Circus is in the interior of the island, and in this connection I regret to have to chronicle a sad accident in which an American, Dr. Clark, of long loop the gap fame, is the victim. Over at Cienfuegos Friday week the incident occurred, and as a consequence Dr. Clark is in critical condition. The descent was made successfully, but as the wheel struck the platform to the opposite side, after the gap had been cleared, it parted, throwing its unfortunate rider violently to the ground. Dr. Clark sustained a fractured skull and is generally bruised, with possible internal injuries. No news has been received the past two or three days, so nothing definite is known here as to his present condition. His wife, to whom he was just married about two months ago, is with him.

Italia Vitaliani, the young Italian tragedienne, has arrived from Mexico and plays a return engagement at the Nacional, beginning to-morrow evening with La Segunda Esposa. Ten performances are to be given.

What Havana theatregoers crave most is a first-class Italian opera company, and the opinion is expressed by close observers here that if Herr Conried were to bring down his company with his great singers he could pack the Nacional, Havana's Metropolitan, at least six nights, charging for orchestra chairs \$10 American currency, and \$2 for the cheapest seat in the theatre, with fancy prices for boxes. Sugar is away up to eight reales, a record-breaking price, and there is a great wave of prosperity on. So undoubtedly the time is opportune. Any one considering the proposition must bring over the very best singers of the Metropolitan cast, otherwise a most disastrous failure would be the outcome.

Cinematograph pictures are bringing paying audiences to the Payret nightly, while a Cuban comic opera company is doing fairly well up at the Marti. The regular skits down at the Alhambra are appealing as usual to that class of theatregoers.

Senior J. Marin Varona, one of Cuba's most prolific composers and proprietor and editor of

Cuba Musical, has been authorized to form a band for the Cuban artillery by the proper authorities, of which he is to be the director. Fifty musicians are to compose the band, which will make its first public appearance on Feb. 24, when a statue to the Cuban martyr Marti will be unveiled in Central Park. That day commemorates the anniversary of the beginning of the last successful uprising, terminating in Cuban independence. A very successful concert was given at the Massenet Conservatory the latter part of last week, which was largely attended. As can be seen, all of the playhouses are open, and things go merrily on. Who says "hard times?" J. ELLIS MORRIS.

AUSTRALIA.

A Wife Without A Smile Purchased—Comic Opera Rival—Brune Closing—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, AUSTRALIA, Dec. 12.

The Tittel Brune Combination is concluding its Sydney season, which from an artistic and financial standpoint must be voted an all-round success. It will be interesting to learn the verdict of Melbourne playgoers on Tittel Brune as an actress. She opens at the Princess Theatre, Melbourne, on Christmas Eve, and will have the same support as during the Sydney season. The Orchid is still going strongly at Her Majesty's in Melbourne, and shows no signs of fading.

Nellie Stewart on Saturday last appeared in the third new piece of her repertoire, when Blind Man's Bur had a successful Australian premiere at the Princess in Melbourne.

The American Travesty Stars have concluded a successful Melbourne season at the Opera House, and are now playing a short season at the Palace, Sydney, where Holly Tolly is renewing its previous success.

On Saturday next Williamson's Repertoire company will inaugurate at Her Majesty's, in Sydney, a season of revivals of favorite comic operas with Patience. Dolly Castles, who recently made such a successful Melbourne debut as Patience, heads a cast which includes Frank Wilson, engaged by J. C. Williamson, on the strength of his two and a half years' successful association with the D'Oyly Carte Repertoire company, E. H. Wallace, Charles Kenningham, Howard Vernon, John Ralston, Celia Ghiloni, Sara Hyman, and E. D'Loitte.

On last Saturday Bland Holt successfully revived World at the Royal, and this will probably see him over Christmas.

The Lyceum will be reopened by George Musgrove on the 24th inst., when Nellie Stewart will appear in Pretty Peggy. The support will be provided by Harcourt Beatty and Mrs. Maesmore Morris. C. B. Westmacott will be in the front of the house.

J. C. Williamson's bio-tableau of the Japanese-Russian War and other scenes of public interest, is decidedly in advance of anything of the kind previously seen in Australia, and consequently business is good at the Queen's Hall in Sydney.

Williamson has bought Pinero's A Wife Without a Smile for Australian production. In view of its reception in London it will be interesting to see what Australians think of Pinero's latest effort.

Robert Brough and Herbert Flemming will open their Australian tour at Perth, West Australia, at Easter, 1905. It is hoped that G. S. Titherage and Beatrice Day will be members of this company.

Williamson's Marriage of Kitty company will be the principal Christmas attraction in Brisbane, Queensland.

George Darrell is back from New Zealand where he met with such a success as warrants his early return to that colony with a new company, including Oily Deering, Frank Hawthorne, Harry Hodson, and Ada Lawrence. Darrell's last Sydney appearance was in The Sunny South, eight years ago.

Johnny Sheridan has returned to Sydney after a successful tour of South Africa.

Edward Farley, the operatic tenor and manager, is laid up in an Auckland (New Zealand) hospital.

Alexis Basmian, the Armenian soprano who arrived recently from your States under engagement to J. C. Williamson, will make her first appearance in Sydney with the Repertoire company in Patience.

William Anderson's company is appearing in Melbourne at the Bijou in While London Sleeps. Rickard's Sydney and Melbourne halls are still occupied by his regular companies.

The Sydney Criterion Theatre is still in the hands of the builders and renovators, and when ready for occupation will be found a practically new theatre. The City Council is to be commended for its efforts in compelling theatre owners here to remodel and thus provide greater safeguards for their patrons.

E. NEWTON DALY.

NOTES FROM SOUTH AFRICA.

JOHANNESBURG, Dec. 10.

Monday, Dec. 6, saw the opening of another new Empire company, when the usual first-night crowd was in evidence at Mr. Hyman's popular house, which, by the way, seems to be a sort of club with hundreds of residents of the Rand. Nellie Grey opened the first olio, and the first of the new turns to appear were the American Comedy couple, Belle Stewart and Dave Fitzgibbon, but they only created a fair impression.

Miss Stewart has a quaint style of singing her songs, and she may become more popular when her audience becomes accustomed to her methods. Quite the most appreciated feature of the act was the work of Dave Fitzgibbon at the piano. VI. Holmes next appeared, she is billed as a comedienne, but dancing is her particular forte, and she is very clever. One of the old turns, George Ripon, an English comedian, followed, and received an ovation which he richly deserved. Then we had the pleasure of hearing another newcomer, Lillian Doreen, an American balladist, who had a most enthusiastic reception. Blessed with a pleasing soprano and a handsome stage presence, she had to respond to several recalls, and was the recipient of two bouquets. Howard and Harris entered their fourth week with an entirely new act, consisting, for the most part, of comedy boxing. The change was not for the better, and I was glad to find, on a subsequent visit, that they had reverted to their original act, which is one of the cleverest seen here, and is a terrific hit.

After the entr'acte, Dainty Carroll McCormack, American sourette and soubrette, delighted the audience with her exquisite whistling and pretty dancing, and was presented with a huge basket of flowers. At time of writing Miss McCormack is in her fifth week, and is still an immense favorite with patrons who appreciate a refined artist. Then the Gotham Comedy Four, the star turn of the latest arrivals, made their debut. As they have come direct from America MIRRORE readers are familiar with their harmoniously humorous act, and I need only say that Mr. Hyman secured a trump card when he snapped them up for South Africa. They have to respond to a double encore every night. Another clever specialty is the wonderful hand-balancing and equilibrium performance of the Longfields, a sturdy little boy of not more than seven and a pretty girl who has just entered her teens. Some of their feats are marvelous. The Kaufmann Sextette of women cyclists next took the stage, and went through their musical ride and bicycle acrobatic act with a precision that won for them storms of applause. The girls are a most attractive group, and seem to enjoy their work, and certainly the audience enjoys their turn. Mr. Kaufmann intends taking the troupe to America at an early date, and I am sure they will duplicate the success of the other Kaufmann Troupe which is now appearing in your republic. An excellent evening's entertainment was concluded by the bioscope pictures.

The Boxing night attraction at His Majesty's will be Wheeler's Repertoire company in The Sign of the Cross.

Lillian Hallows, who was here a few months

ago as leading woman with Leonard Raynes' company, has returned to England with her husband, Harold West. It is their intention to tour the United States, where Miss Hallows made a favorable impression a few years ago. Leonard Rayne has secured the South African rights of The Money Makers, The Cavalier and Miss Elizabeth's Prisoner.

I understand that Paderewski, the pianist, will come directly to this country from Australia, and will tour under the direction of Sess and Nelson.

Through the courtesy of Herbert Hyman I am able to furnish the names of the next batch of vaudeville attractions coming to the Empire. Opening Boxing night, The Magic Kettle will be the feature Howard and St. Clair, an American comedy duo who were here a few years ago, with the Flying Jordans, Florence and Lillian and Frank Lynn. Mr. Hyman informs me that the Empire Palace company, Limited, will take over entire control of the Tivoli, Cape-town from Jan. 1, 1905. J. M. DOBSON.

THE METCALFE CASE.

James S. Metcalfe, of Life, and Mrs. Metcalfe were barred from the Knickerbocker Theatre, where they had gone to see E. S. Willard in Lucky Durham last week, Monday evening. A representative of Klaw and Erlanger, who are directing Willard's engagement here, met Mr. and Mrs. Metcalfe at the theatre entrance, and announced that Mr. Metcalfe could not enter.

With the refusal to admit him to the Lyceum Theatre on the evening of Jan. 27, Mr. Metcalfe has now been turned away from the doors of five theatres within the past three weeks. When Mr. Metcalfe arrived at the Lyceum Theatre with a friend and purchased two tickets at the box-office about 8.30 last Friday evening, W. S. O'Brien, the doorkeeper, had already received orders not to admit him. When Mr. Metcalfe presented his tickets he was told he could not enter. Mr. Metcalfe asked about the same questions as in other instances when he has been turned away, and then made an attempt to pass O'Brien, who pushed him back. Mr. Metcalfe made three attempts to pass through the gate, but without success. The Lyceum Theatre is managed by Daniel Frohman, the President of the Theatrical Managers' Association.

Despite the fact that Director Conried, of the Metropolitan Opera House, is the former President of the Theatrical Managers' Association and one of the leading members, Mr. Metcalfe and Mrs. Metcalfe were admitted to the matinee performance of Don Pasquale on Jan. 28. Standing near the door when Mr. Metcalfe presented his ticket, which the doorkeeper took without question, were Herr Conried, his manager, Mr. Goerlitz, and Otto Well. Mrs. Metcalfe had preceded her husband and was inside waiting for his arrival. Mr. Conried was asked if he wasn't going to live up to the resolution of the Managers' Association and bar Mr. Metcalfe.

He replied: "I don't know the man. I have just been informed that he has entered the house, but neither I nor any of my men know him. My doorkeeper does not know him. Of course, I am a member of the Managers' Association. Maybe Mr. Metcalfe might come here as the guest of some subscriber or box-holder. Then it would be a question whether I could keep him out or not. Anyway, I don't know the man."

COMPANIES CLOSING.

The Unwritten Law, in which Miriam Shelby is starring, will close its tour at Baton Rouge, La., on Feb. 4.

Because of the illness of Maude Hollins, Dolly Varden closed at Atlantic City Saturday night.

Her First False Step closed in Indianapolis Jan. 27.

IN BROOKLYN THEATRES.

Sir Charles Wyndham and Mary Moore are at the Montauk this week and appear in three plays—Monday and Saturday evenings and Saturday matinee, David Garrick; Tuesday and Wednesday evenings, Mrs. Goring's Necktie; Thursday and Friday evenings, The Case of Rebellious Susan.

Lionel Barrymore appears at the Broadway as the "gentleman pugilist" in the comedy The Other Girl. Minstrelsy is the attraction at the Majestic this week, given by the George Primrose company, with singers and dancers of well-known ability and an orchestra of forty musicians.

At the Grand Opera House there is a good type of rural play this week. Quincy Adams Sawyer.

Joan of Arc, by Frances Admar Mathews, of Brooklyn, is revived at the Bijou. Mrs. Spooner has spared no expense to make the revival notable as to costumes and scenery. Edna May Spooner plays the part of Joan, first seen as a peasant girl, and proceeds to the head of an army, and finally her capture, escape and recapture, giving her a wide and varied range to display her talent. Augustus Phillips has a difficult part to portray. Harold Kennedy, Olive Grove and all the Bijou favorites are appropriately cast and appear to advantage. Claude Thardo sings between the acts.

The American Stock company, that made its first appearance last week in Brooklyn, at the Columbia, has a bright outlook in its new venture if the reception accorded the players during their first week is any criterion. The house was filled to its capacity every night, and Maurice Figman, the leading man, was well received. Dave Wells, the former manager of the Columbia, has become the manager of the new Yorkville Theatre, and Clarence Wells has succeeded him at the Brooklyn house. The play presented is a week, is Tennessee's Pardner, with Mr. Figman as Caleb Swan. The rest of the company of well-balanced players are suitably cast and the play is lavishly mounted.

A musical comedy in three acts, The Gay Lord Sitch, by Roche and Callahan, has its initial presentation at Payton's Lee Avenue Theatre this week. The gay lord is an Englishman with more money than brains, whose only ambition seems to be to own a big hotel. He has one in view, and the proprietor is anxious to sell out owing to poor business. He sees in the lord a prospective buyer and proceeds to boom the business of his house by arranging with his niece, who has aspirations for grand opera, to invite all her musical friends to the hotel on the opening night of the opera in order to impress the gay lord with the lovely business the hotel does. One of the scenes shows Manhattan Beach at the height of the season and another Broadway during a rush hour. A Wall Street broker in love with the niece, a swell society man, St. Reggie Joller and his Seventh Regiment company are prominent characters. One of the surprises Mr. Payton gives his patrons this week is a musical show by the regular company, some of whom have never before had an opportunity to show that they had good singing voices. The orchestra is enlarged and the chorus numbers thirty. Cora Payton plays the gay lord and Etta Reed Payton the niece.

Dan McAvoy, who drew large audiences at the Grand Opera House two weeks ago, appears this week in the Eastern District, at the Folly. His Honor, the Mayor of the Bowery, with its large chorus, is sure to repeat the success it met with downtown.

The Cherry Blossoms Burlesquers pay their annual tribute to the patrons of the Star. They come with two new pieces, The Girl from Shanley's and Look Out Below. The chorus numbers forty and the costumes are all new. The vaudeville part of the programme includes New York Comedy Four, Mound City Quartette, Seymour and Hill, Carlisle and Perry, O'Rourke, Sauter and Duffy, comedians, and Paul Stevens, the one-legged performer on slack wire.

Little Egypt Burlesquers in Life in the West and Mixing Things Up are at Watson's this week. The comedians, Pat White, Charles Watson, and Harry Hastings, appear in these two pieces. In the olio are Viola Sheldon, singer; the Blyden Comedy Four, Onda and Parker, gymnasts; Hastings and Sheridan in a sketch, and Marie West, sourette.

At the Gavety the new burlesque troupe, the New York Stars, appear in a new musical farce, Stolen Sweets followed by an olio in which Arthur Buckner, trick cyclist, appears.

The Little Outcast, with Anne Blanche as a new-bow, is the attraction at the Gotham.

The melodrama at the Park Theatre is The Child Wife, with love and romance and eleven big scenic acts and electrical effects.

Patrice and her company are seen this week at the Novelty in Driven from Home.

The play at Phillips' Lyceum is A Ragged Hero, presented by the Lyceum Stock company, supporting Emma Bell and W. C. Holden.

The Union offers two burlesques this week, Hayes' Hotel and Slattery's Boarding House, with five vaudeville acts in the olio.

William T. Grover, connected with theatrical enterprises for a number of years in Brooklyn, having been manager of the old Park and the Montauk and in recent years the Brighton Music Hall, has been the Amphion Theatre. Mr. Grover will open on Feb. 6 with vaudeville.

VINCENT KIRK.

MRS. JULIA DRAKE CHAPMAN.



THE MIRROR here publishes a late portrait of one of the oldest of native-born actresses, who, by reason of her long residence in England, is practically unknown to the younger generation of American players and playgoers. She is Mrs. Harry Chapman, whom very old-timers will remember as Julia Drake. In her day she was perhaps the most popular soubrette in America—but her day, for that sort of work, has long gone by, since she is eighty-one years old. She lives now in London with her daughter Ella, who is the wife of a successful constructional engineer, and her health is so good and her spirits so buoyant that she declares herself still able to waltz with her grandchildren whenever occasion offers.

The very name Julia Drake Chapman is enough to conjure up many interesting thoughts in the minds of old theatregoers and students of dramatic history. Both the Drakes and the Chapmans were famous in the early days of the drama in America, and Mrs. Chapman, therefore, stands high indeed in the aristocracy of the stage. Her grandfather was the pioneer of the drama west of the Alleghany Mountains in about the year 1818. Her mother was Mrs. Alexander Drake, who, in the early part of the last century, was not only noted as a great tragedienne, but was admired by and held the friendship of such distinguished men as Andrew Jackson, Henry Clay and Daniel Webster. The family was, of course, held in the highest esteem by the greatest players of the time, and it may be said safely that Mrs. Chapman, from infancy onward, has had personal acquaintance with all the stage celebrities of the succeeding generations.

The elder Booth was the godfather of the little Julia Drake, and loved her as dearly as though she were his own child; William Charles Macready made a pet of her, and Edwin Forrest—who at the age of eighteen had been a member of her grandfather's company—was a warm friend through all the years between her birth and his death. Thus was Mrs. Chapman from earliest childhood surrounded by the best influences to be found in the theatrical world. At an early age she made her debut, and soon won distinction as a soubrette. Half a century ago she stood at the head in America in the line of work, and her popularity was enormous. Her husband, Harry Chapman, was a member of the family of that name that contributed much to the American stage in the thirties and forties. Together Mr. and Mrs. Chapman appeared with practically all of the old stock companies. James E. Murdoch was a great admirer of theirs, and he confessed that often after he had played an arduous rôle he used to hide himself in the front of the house to enjoy their work in the concluding farce. Mr. Chapman died many years ago, and Mrs. Chapman made her last appearance with E. A. Sothern in the *Crushed Tragedian*, at the Park Theatre when that playhouse was under the management of Mr. Abbey.

Mrs. Chapman continues to be interested in the theatre—so much so that only a few years ago she thought seriously of returning to the stage—but she has small admiration for present-day methods. "It is no profession any more," she wrote recently to her old friend J. J. McCloskey. "This playing of one part for one, two or three years entirely ruins the study."

MAMA'S PAPA TO BE PRODUCED.

Joseph Hart and Carrie De Mar will appear Feb. 1 at the Grand Opera House, Salem, N. J., at the head of a company of sixty people in William A. Brady's production of a new musical comedy entitled *Mama's Papa*.

The production is the most ambitious with which Mr. Hart and Miss De Mar have been identified, and is said to be among the largest musical comedy productions of the season. The play is founded on a German farce. It has been adapted by Mr. Hart, who has also contributed the lyrics. The music is by A. Baldwin Sloane.

The following is the cast:

Dr. Mendum Foote	Joseph Hart
Captain Blossom	William Herman West
Harry Blossom	Maurice Darcy
Jack Merrifield	Thomas Fortune
General Howland Raleigh	Bourke Sullivan
John Blossom	Gertrude Fort
Evelyn Raleigh	Ferrol Desmond
Mrs. Krausmeyer	Carrie Behr
Dinah	Susanne Willis
Louie Sinclair	Nellie Victoria
Violet Raymond	Fleuriette De Mar
Donnie Riley	Frederic Bert
Daisy Blossom	Carrie De Mar

THE WOMAN IN THE CASE PRODUCED.

Clyde Fitch's new play, *The Woman in the Case*, with Blanche Walsh in the leading rôle, had its first production at the Lyceum Theatre, in Rochester, Jan. 27. The play unfolds the story of a murder, the charge being against Julian Rolfe, who is innocent. The principal witness for the prosecution is a woman of not spotless character. George Fawcett shared the honors of the star. Dorothy Dorr also made a personal success. Miss Walsh was repeatedly called before the curtain, and Mr. Fitch was finally forced to appear. He made a brief speech of thanks.

NEW THEATRES AND IMPROVEMENTS.

The new theatre building at Macon, Ga., owned by the company of which L. De Glve, owner of the Grand Theatre, of Atlanta, is president, will be opened Feb. 1 with *Glittering Gloria*. It is one of the handsomest structures for dramatic purposes in the country, seven stories high, with as attractive an interior as exterior, seating capacity of 2,500, with standing room for 500, twenty-four boxes seating six each, and twenty-two dressing rooms, all on the stage floor. The business men are proposing to give a big banquet to all contributors to the new Academy of Music, as the theatre is called. The management will practically be the same as at the Grand in Atlanta. W. R. Gunn, of Atlanta, was the architect.

The new Jefferson Theatre, at Lafayette, La., is running up its curtain for the first time Jan. 15 on the *Holy Tolly* company before a crowded house with standing room at a premium. The building is of the very latest model, with all theatrical conveniences, and F. E. Glard, the manager, has worked with unceasing efforts for the results already seen.

AMONG THE DRAMATISTS.

Israel Zangwill has gone to Goodall, Fla., to finish his new play, which he is under contract to write for Charles Frohman. It is to be called *Jinny the Carrier*, and will be written with Annie Russell in view instead of Maude Adams, who now has her season's plans arranged.

William Young, who dramatized *Ben Hur*, sailed Jan. 22 to spend the Winter in Germany.

William T. Flagg's four-act melodrama, *The Devil's Deputy*, is to have an early production next season.

George Cohan is going to write a musical play for Fay Templeton. He has contracted to write the book, the lyrics and the entire score.

Frederick Backus' new pastoral drama in four acts, called *By the Old Fireside*, will be produced this Spring by the M. W. Taylor Amusement Company.

Kirke La Shelle will produce in New York in March *The Heir to Hoorah*, a new American comedy of Western life by Paul Armstrong.

Stephen Phillips' *Sin of David* was secured by E. S. Willard and put into rehearsal at much cost, but it was finally decided it would not do, so Mr. Willard will not be seen in it, as many had hoped. Instead of it he will produce Louis N. Parker's translation of Alfred Capus' *La Châtelaine*, which he calls *The Brighter Side*. In his last tour it was named *The Optimist*, but he has changed that title to please Sydney Rosenfeld, who has a play of the same name.

Channing Pollock's *The Great Adventurer*, being several episodes partly real and partly fictional from the life of Napoleon Bonaparte, has been chosen by Thomas E. Shea to inaugurate his appearance in higher priced houses. The new production will be made Easter Monday at the Chestnut Street Theatre, Philadelphia. Mr. Pollock has a theatrical story in the February *Pearson's*, and several of his lyrics have been incorporated in *The Earl and the Girl*, which the Shuberts will present at the Garrick Theatre in Chicago in March.

THE GREENROOM CLUB.

The second annual dress rehearsal of the Greenroom Club will be given at the New York Theatre, Sunday evening, Feb. 12. The performance is in the nature of a benefit for the club, which is composed largely of theatrical managers and actors. Among those who have volunteered to take part in the programme are George M. Cohan, Ethel Levy, R. G. Knowles, Elsie Fay, Nat Willis, Louise M. Brehan, Madge Fox, Ryan and Lewis, Peter F. Dalley, George Fuller Golden, Frank Coffin, Jefferson de Angellis, Raymond Hitchcock and Hassan Ben Ali.

CUES.

Jacob Adler's production of Jacob Gordin's *The Jewish King Lear* on Jan. 28 at the Grand Theatre was attended by a number of prominent scholars and teachers, who enjoyed his portrayal of David Marscheles.

Harry Davenport had the index finger of his left hand crushed in the stage door of Lew Fields' Theatre on Saturday afternoon, and he may lose it first joint. Mr. Davenport has had a run of bad luck of late, as his wife and two children have been seriously ill.

The censor of Springfield, Mass., cut the word "hell" out of Checkers' printing, which used this phrase: "Gee, ain't it hell to be poor!"

Ward and Vokes have announced their intention to dissolve partnership. Mr. Ward will stay under the Stair management in a new play, while Mr. Vokes will continue in their former pieces.

Grace A. Burt, a teacher of Brooklyn, is making a success lecturing on Shakespeare.

Clarence Bellair, while playing in Washington, D. C., recently, was made a Master Mason of Lafayette Lodge, 19, of that city.

Mr. and Mrs. Arthur Seymour arrived by the *Baltic* to visit friends in America. Mr. Seymour, in conjunction with Capt. Arthur Hill, M. P., was the founder of the "Walsingham," the latest departure in club life in London. With its unique private theatrical entertainments, it is the center of all that is fashionable in London social life on Sunday evenings, and is also the temporary home of so many American clubmen in the English metropolis.

E. S. Willard has engaged an American leading lady, Alice Lannon, who made a pronounced success at the St. James Theatre, London, last season, as Filiberta in *The Cardinal*. She will create the leading rôle in New York for his new play, *The Brighter Side*, at the Knickerbocker Theatre next Monday night. Miss Lannon is a California girl and was last seen in New York as Mr. Willard's leading lady in *All for Her*, at the Garden Theatre.

Lewis Western, with Walter E. Perkins in *Who Goes There?* has been obliged to leave the company at Elwood, Ind., on account of typhoid fever. He is still under the doctor and nurse's care.

George A. Florida has been transferred from the Rachel Goldstein company to the Dangers of Working Girls company as business-manager for the balance of the season.

Harry Rogers has been specially engaged for the rôle of the Jew solicitor in *The Earl and the Girl*, which will be produced by the Shubert Brothers in Chicago in March. Mr. Rogers is well remembered as Sampson in *The Auctioneer* and also as the original coster singer in America, having appeared in the coster character at Koster and Bial's twenty-two years ago.

Sir Charles Wyndham will go on tour. Brooklyn and then Toronto are in the line of march. He made a speech of hearty thanks for the friendly reception of himself and company Saturday night at the close of his engagement at the Lyceum Theatre.

Madge Lessing, who is playing at the new Coliseum in London, has had an offer from F. C. Whitney to star in America.

Blanche Ring arrived Jan. 28 on the *Baltic* from London, where she has been studying Sergeant Brue, the musical comedy in which she is to appear with Frank Daniels in March at the Knickerbocker Theatre.

At the Yorkville Theatre, New York, the plan will be to revive the successful Broadway plays of former seasons. When *Knightwood* was in flower is the first offering. The list of plays to follow includes *Zaza*, *Sherlock Holmes*, *The Christian Soldiers of Fortune*, *Alice of Old Vincennes*, *Aubrey*, *The Prisoner of Zenda*, *The Cowboy and the Lady*, *Janice Meredith*, *The Little Minister*, *The Moth and the Flame*, *Under Two Flags*, *A Gentleman of France*, *Lord and Lady Algy*, *Mrs. Dane's Defense*, *Secret Service*, *When We Were Twenty-one*, *Dr. Barry*, and *Barbara Frietchie*.

SAID TO THE MIRROR.

KATHRYN M. EVANS: "IN THE MIRROR OF Jan. 21, in reading of the death of our late lamented friend, John Mathews, allow me to correct a statement of J. L. Carhart in which he mentions four of the survivors of the cast at Ford's Theatre. Now May Hart to my knowledge has been dead for years, while I, your humble servant, am very much alive as yet and still able to work, consequently refuse to be classed among the dead. I am at present and have been since May 2, 1904, a member of the William Owen company, playing *Widow Mott* in *The Lady of Lyons*, and far from being a 'ghost,' I can assure you, I should be very much pleased to have this denial of my death placed in your valuable paper, to keep my friends from shedding tears over my demise and to keep them from saying, 'Poor Kathryn M.' Another thing let me mention. How could it be possible for such a mistake to be made as to keep the name of J. B. Wright on head of programme as stage-manager when he was only stage-manager for Mr. Forrest and left Washington with Mr. Forrest? H. B. Phillips was the stage-manager at Ford's Theatre. The reason I am so positive of this is his great kindness to me on that eventful night, when with the guard of soldiers he insisted on coming to my home, when they ransacked my house three or four times during the night, and more particularly the room of Harry Hawk and John Dyott. I live on E Street, near Tenth Street."

OBITUARY.

Ed Howard (Ernest Clair), of the Four Emperors of Music, died at his residence, 110 Poplar Street, Jersey City Heights, N. J., on Jan. 24, after an illness of two weeks, of pneumonia. In 1883 he joined hands with Frank Russell, and Howard and Russell they toured with Dupres and Benedict's Minstrels. The following year they organized the Four Emperors of Music, opening with Haverly's Minstrels. In successive seasons they played with Hyde and Behnman's Minstrels, Pat Rooney's New York Stars, McIntyre and Heath's Minstrels, and Reilly and Woods' Big Show. Then followed a tour of the cities of Great Britain. Upon their return they appeared with Nelson's Great World company, Cleveland's Minstrels (three seasons), A Jay Circus, A Jolly Lot, Rose Sydel's London Belles, McFadden's Bow of Flats, Tammany Tigers, and Reilly and Woods' Big Show, and then made another tour of the principal cities of Europe. Returning to this country, they played with Brown and Woods, A Funny Side of Life, and Buster Brown. Of late they had been playing vaudeville dates, the last engagement being at Hathaway's Theatre, New Bedford, Mass., about three weeks ago.

Signor Filiberto Marchetti, the well-known ballet master and teacher of stage dancing, who had managed the ballet in such productions as *Superba*, *The Black Crook*, etc., died on Dec. 19, 1904, from heart trouble, at the Charity Hospital, in New Orleans, La. He was first taken ill in September last while traveling with Ringling Brothers' Circus, with which organization he had been for the past two years. Signor Marchetti was born on March 18, 1845, in Turin, Italy. For some years he conducted a school of acting and stage dancing in Chicago. He left his wife in very poor circumstances. She has since secured a position and is now living at 1139 Jackson Avenue, New Orleans, La.

Harry Lathrop, well known in the profession as Harry Eugene St. Cyr, a magician and black-face comedian, died in Auburn, N. Y., on Jan. 21. He was born at Fulton, N. Y., in 1881 and his youth was spent in Auburn, N. Y. He entered the theatrical profession in 1890. In 1900, when appearing over the Keith circuit, he had the distinction of being the youngest magician ever on that circuit. During the season of 1902-3 he was the leading specialty feature with Marks Brothers. For the following season he was with the Arnold Stock company. He joined the Osman Stock company in August, 1904, and remained a useful member of that company until a few days before his death.

Annie Mooney Burch, well known in New York for years as a concert and oratorio singer, died on Jan. 28 at her home in Brooklyn. She was born in New York thirty-eight years ago, and received her musical education in the United States. She sang in Gounod's "Redemption" and Massenet's "Eve," when those oratorios produced at the Metropolitan Opera House. In concert she toured with Charles Santley and Edward Lloyd, and was the soprano of the Marble Collegiate Church choir until a few years since. She became the wife of Charles Rushmore Burch, of Brooklyn, twelve years ago.

James H. Cooper, an old time minstrel, died at his home in Paterson, N. J., on Jan. 24, of pneumonia. He was born in Lower Freeknass, a suburb of Paterson, and was sixty-eight years old. When Birch, Wambold, Bernard, and Backus conducted the San Francisco Minstrels in New York Cooper was a member of the company, and was known at one time as one of the best clog dancers in the world, and appeared with minstrel shows all over the country. His last appearance as a minstrel was at the old Odeon Theatre, better known as the "Wigwag," Paterson. He is survived by two daughters.

The death is announced of Daniel Stanislas Montalant, better known as Daniel Talbot, a famous French actor. He had retired from the stage some years ago and devoted himself to teaching, among his pupils being Madame Rejane. He was born in Paris in 1824 and was a pupil of Beauvallet at the Conservatoire. His first appearance was made at the Odeon, where his interpretation of Harpagon placed him in the front rank. He played at the Comedie for thirty years, assuming all the leading comic parts in the classical repertoire with unqualified success.

Andrew Fair, brother of Marjorie Fair Smith, who had made many friends during a short theatrical career, died in New York city on Jan. 21. The funeral took place from the home of his sister, Mrs. Matt Smith, No. 122 West Sixty-third Street.

MATTERS OF FACT.

The Jenkins Phantoscope Company, Washington, D. C., are offering the exclusive sale and use of inexpensive moving picture machines at desirable exhibition places. Correspondence is solicited by them.

A man with experience can purchase a half interest in three theatres for \$20,000, by communicating with "Theatre," care this office.

February and March time can be secured by the better grade of attractions at the Lewisburg Opera House, Lewisburg, Pa.

S. F. Sherman manages the theatres at Newark, N. Y., and Wellsville, N. Y., with home offices at New York, N. Y. He plays the repertoire company a month at each of these theatres with a profit to the visiting attraction. His fair dates are still open.

A theatre in a good night-stand is wanted by "Responsible," care this office, who has prestige with a big list of paying attractions.

Henry Buckler, whose performance with the Her Marriage Vow company was pronounced the feature of that play, and has since proven his worth as a member of the Forepaugh Stock, Cincinnati, O., is now at liberty and open to offers. He may be addressed care Actors' Society, this city.

The new Lyric Theatre, New Orleans, La., which was opened only a short time ago, is one of the prettiest theatres in the country. Olympia Opera Company will have a very successful engagement here, but was obliged to leave to fill previously arranged bookings. It is the intention of Manager Charles E. Davies to book combinations in the future, and he has time in February and March open for the best grade of class attraction. The house has a seating capacity of 1,000.

Through the medium of the courts, Mrs. J. H. Haverly has permanently established her right to the title and trade-mark, "The J. H. Haverly Mastodon Minstrels." The courts have decreed that it is her exclusive property, and she now prepared to lease the same to responsible managers. Mrs. Haverly may be addressed at 217 West Forty-second Street, New York.

William Hepner has incorporated as William Hepner and company, with a capital stock of \$50,000.

List of engagements made by the Engagement Department of the Actors' Society from Jan. 21 to 28: Rich Hayes for *Tris*; E. W. Haverly for *Tris*; Fifty-eighth Street; Grace Griswold, for *The Village Postmaster*; Franklin Ritchie, for *The Pit* company; Louis Reinhardt, Rose Martson, Madge Olinger, Minnie Lee, Lawrence Marston, Alice Butler, Frank McIntyre, Miriam Hutchins, and Charles Coburn, for *Proctor's*; Juliette Atkins, for *Tris*; E. E. Edwards, for *Otis Skinner*; William A. Norton, for *Francesca Redding*; Lester Longner, for *Walter S. Baldwin*; A. J. Coleman, for *Albany and May*, in vaudeville; Lizzie Montgomery, for *Columbia Theatre*, in Brooklyn; Claire Grenville and Lillian Hines, for vaudeville; Inez Adams, Leonso Brothers.

MUSIC NOTES.

Ysaie, the famous violinist, was the feature of the evening at the concert in the Metropolitan Opera House Sunday evening. He played a Bruch concerto and a selection from Die Meistersinger. The singers were Olive Fremstad and Melrose Wood. The operas this week will be *La Bohème*, *Aida*, *Das Rheingold*, *Les Rukenots*, *Romeo et Juliette*, and *Die Meistersinger*.

Franz von Vecsey gave his fourth recital in Carnegie Hall Jan. 28. His playing of several difficult numbers pleased his auditors. His last recital will be given at the same place, Feb. 11.

The Young Men's Symphony Orchestra gave a concert in the Belasco Theatre Jan. 29. Arnold D. Valpe conducted. Louis Edlin, violinist, and Mary Barre Carrie, soprano, were the soloists.

Grace Wierum Toennies made her debut as a concert singer at a recital in Mendelssohn Hall, Jan. 28.

THE TWO ORPHANS.

The litigation over *The Two Orphans*, as noted in *The Mirror* last week, was a decided success in favor of Kate Claxton, rendered by Judge Keogh, of the Supreme Court, in which he decides that the extension of copyright for fourteen years of the play is valid, and that Kate Claxton is the owner thereof. The suit was brought by Frances W. Jackson, the widow of N. Hart Jackson, the author of the adaptation, claiming ownership and seeking to enjoin Kate Claxton and others from producing it, and to compel an accounting of all the profits made from the production of the play. On the trial of the action, he sides the parties with some witnesses with some comment in the theatrical profession were examined.

A PRIZE OFFERED.

The Stanhope-Wheatcroft Dramatic School is offering a prize of \$100 for the best short play submitted before Aug. 1, 1905. It also promises a Broadway production for the prize winning play.

THE TOEDTEBERG COLLECTION.

PART III.

Prints, Drawings, Autographs, Playbills, Etc.

II.

2735. Photographs. Collection of twenty-five carte-de-visite photographs of dramatic, musical and other celebrities, including W. J. Le Moyne, Charles Fisher, Lewis Morrison, Signor Arditi, W. Harrison Alnoworth, Mary Barrett, Strauss, Mand Granger, Bonfanti, and others. Neatly arranged on one folio sheet. (As a lot.) Bought by Mr. Davis, \$1.50.

2737. — J. H. Stoddard and Mrs. Wilkins in *Miss Merton*; L. R. Shawell, Lillian Russell in *The Brigand*; George Ryer as Count De Linieres; Madame Ristori, Lydia Thompson, McKee Rankin in *The Two Orphans*; Kate Claxton and Kitty Blanchard in the same, and others. 8vo. (Twenty-five.) Bought by Mr. Odell, \$0.16.

2738. — E. A. Sothern, Fanny Morant in *The Two Orphans*; Kate Claxton and Kitty Blanchard in the same; Clara Morris as Evadne; J. H. Stoddard as Pere Michel; Tomaso Salvini, George Fawcett, Rowe, and others. 8vo. (Twenty-five.) Bought by same buyer, \$0.18.

2739. — Lionel Brough, Sol Smith, Jr., J. B. Buckstone, W. H. Chippendale, Max Maretsek, Bella Pateman, Sir Michael Costa, and others. 16mo. (About fifty pieces, as a lot.) Bought by Mr. Davis, \$2.

2740. — Clara Louise Kellogg, Ida Savery, Agnes Ethel, Mrs. Alfred Mellen, Helen Barry, Katherine Hayes, D. Whiting, George Rignold, and others. 16mo. Bought by same buyer, as a lot. Same buyer, \$2.10.

2741. Portraits. Theatrical. Mrs. Pritchard (from rare mezzotint, touched up in India ink); Stephen Price (etched by H. B. Hall, 100 impressions only on India paper); Mile. Zee; Clara Ziegler as Bona; Mile. Mesari (photograph); Mile. Colini Montaland (colored on India paper); John Moore (colored photograph with autograph letter); Jeanette and Jeannette (Ravels at Niblo's). Bought by Alfred Beck, \$0.16.

2742. — Signora Pepsa Vargas (colored lithograph); Ida Vernon (finely colored by hand); Frederick Vining as Felix (scarce); Mrs. J. E. Vincent (India paper); Marie Walinwright as Viola (India paper); Charles M. Walcott (photograph, retouched); Vignone-Torreschore (engraved by C. Pfeiffer); Rita Sangalli (colored); Marie Mathus-Scheller, etc. etc. and folio. Good lot. (Twelve.) Bought by same buyer, \$0.40.

2808. — Mrs. James Brown Potter as Marie Antoinette; Chauncey Olcott and Lily Post as Faust and Marguerite (photograph); Clara Poole; Charles Pope; Harrison and Pyne in an operatic scene; Rarey, the horse tamer; Ferdinand Raimund (colored lithograph); Signor Ravaglia; Madame Rannay as Guilhen, etc. 4to and folio. (Twenty.) Bought by Spring, \$0.19.

2813. — Yrka Mathias-Ravel (India ink drawing); Tate Wilkinson; Signor Velutti; Robert Wilkes; Dan Bryant (lithograph); Emily Mestayer (colored by hand); Bella Pateman; Mrs. Midnight's Animal Comedian, 1755 (scarce); William B. Wood (India proof); H. Schmidt (in plain dress and character, photograph, one of the earliest German actors in New York); John R. Scott, etc. 8vo and 4to. (Twenty.) Bought by J. O. Wright and Company, \$0.33.

2817. — Mr. Moss in the character of Calich John Beve as Marmaduke Mazor (colored); Ferdinand Raimund; Henry J. Montague; Thomas Morton; Peter Richings; J. B. Roberts; Mile. Teresa Robert (of the Ravels); John Ryder as Rob Roy (reproduction on Japan paper); Mile. Teresine and Mile. Clementine Romet; E. Rode (restrine); Mile. Tappie, etc. 8vo and 4to. (Twenty.) Bought by Spring, \$0.27.

2823. William Powell. Noted English actor, said to have been a son of David Garrick. Mezzotint portrait in plain dress, 4to, half length, in oval, engraved by J. Dixon, after Lawrence's 1769. Brilliant impression. Bought by Alfred Beck, \$1.60.

2825. Tyrone Power. Mezzotint portrait, in plain dress, 4to, half length, engraved by O. Turner, after John Simpson, 1833. Fine impression. Bought by Mr. Sloog, \$5.50.

2826. — Colored lithograph portrait as Corporal O'Connor, 4to, full length, standing, by L. Haghe, after Wageman, 1826. Bought by Alfred Beck, \$2.75.

2831. Stephen Price. Manager Drury Lane and of the Old Park Theatre, New York. Mezzotint portrait, folio, half length, seated, engraved by S. W. Reynolds, after the painting by S. W. Reynolds, Jr. Open letter proof. Brilliant impression. London, no date. Bought by Mr. Sloog, \$4.

2842. Alexander Placide. Early American actor, father of Henry and Tom Placide. India ink and water color portrait, in plain dress. 8vo, bust, unsigned. Bought on order, \$2.10.

2843. Henry Placide. Water color drawing as Frederick II. in *Salustia*, 4to, full length, with sword and shield. (Mounted.) Rare. Bought on order, \$5.

2855. Portraits. Miscellaneous. John Hodgkinson. Portrait (colored by hand), 16mo, half length. Oval. Framed. Bought by Alfred Beck, \$4.

2856. — Mrs. John Hodgkinson. Portrait (colored by hand) as Cora. 16mo, half length. Oval. Framed. Bought by same buyer, \$3.75.

From 2857 to 2913 were miscellaneous portraits. 2915. James Quin. Mezzotint portrait, in character of Sir John Falstaff, 4to, full length, with sword and shield. (Mounted.) Rare. Bought on order, \$5.

2916. — Mezzotint portrait, in plain dress, 4to, half length. Engraved by J. Faber, after Thomas Hudson, 1744. (Margins reduced.) Fine impression. Bought on order, \$2.25.

2917. Engraved portrait, in the character of Coriolanus, Mrs. Woffington and Mrs. Bellamy in the scene, 4to. Rare. London: Carrington Bowles, n. d. (Mounted.) Bought by Mr. Ward, \$1.50.

2918. — Falstaff. Cowardice. Detected, with Mr. Quin as Falstaff. Engraving from an original painting at Vauxhall Gardens. Oblong 8vo. Rare. London: R. Sayer, n. d. Bought by same buyer, \$1.30.

2920. Madame Elizabeth Rachel. Colored lithograph portrait as Roxane, photographs as Phedre, and other choice ones. 4to and folio. (Five.) Bought by Spring, \$0.50.

2922. — Collection of portraits of the famous French actresses, including many rare ones (some finely colored). They represent her in the different characters she assumed, and in plain dress. Engravings and lithographs. A few playbills. 8vo and 4to. Choice collection. (About fifty pieces, as a lot.) Bought by same buyer, \$4.

2927. James Grant Raymond. English actor. Mezzotint portrait in character. Engraved by O. Turner, after W. H. Bate. Folio. London, 1818. Bought by Mr. Sloog, \$2.

2946. Frederick Reynolds. English dramatist. Mezzotint portrait, 4to, half length. Engraved by George T. Doo, after Raphael Smith. Proof. London, 1826. Bought by Mr. Sloog, \$2.

2952. John Rich. Famous English harlequin. Engraved portraits, in scenes from plays, 1748, etc. Very rare. (Two.) Bought by J. O. Wright and Company, \$0.80.

2957. Ricketts' Circus. Water color drawing, "The Celebrated Corn Planter Taking a Flying Leap Over Silva, a Horse of His Own Height, by Mr. Ricketts" (from an old engraving); view of Ricketts' Circus (Philadelphia?) opened Oct. 19, 1795; burned Dec. 17, 1799. 4to. (Two.) Bought by Mr. Sloog, \$0.90.

2962. James B. Roberts. Appeared on American stage in 1836. Water color portrait, in the character of Richard III. 4to, half length. Fine. Bought by Mr. Morris, \$2.20.

2964. Mrs. Anastasia Robinson. Mezzotint portrait, 4to, three-quarters length, seated, playing on harpichord. Engraved by J. Faber, after J. Vanderbank. London, 1727. Bought by Mr. Sloog, \$1.50.

2986. John R. Scott. Early American tragedian. Colored portrait, in plain dress (photograph colored by hand), from an oil painting; lithograph portrait as Pierre, drawn on stone by A. Newsam after T. Sully, Jr. (cut down). 4to. (Two.) Bought by Alfred Beck, \$0.70.

(To be continued.)

MARTIC.

BARRY-MELTZER.—Alfred Everts Barry to Alice Marie Meltzer, on Jan. 24, at St. Thomas' Church, in New York city.

GRiffin-PRINDIVILLE.—In the chapel of St. Patrick's Cathedral, New York city, on Jan. 24, George Francis Griffin to Helen Prindiville.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bonner, mgr.): Athens, O., Jan. 31. Gallipolis Feb. 1. Pomeroy 2. Huntington, W. Va. 3. Charleston 4.

A CHICAGO TRAMP (W. C. De Bough, mgr.): Opelousas, La., Jan. 31. Washington Feb. 1. Bunkie 2. Marksville 3. Alexandria 4. Natchitoches 5. Houston, Ark. 6.

A COUNTRY KID (H. B. Whitaker, mgr.): Paola, Kan., Jan. 31. Fayette, Mo., Feb. 1. Mexico 2. Louisiana 3. Hannibal 4.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): Newark, N. J., Jan. 30-Feb. 4.

A DEVIL'S LANE (E. A. Hanks, mgr.): Jackson, O., Jan. 31. Waverly Feb. 1. Gallipolis 2. Ft. Pleasant, W. Va. 3. Charleston 4. Ashland, Ky. 5. Mayfield 6. Cincinnati 7.

A FIGHT FOR MILLIONS (Wash. Martin, mgr.): Springfield, Mass., Jan. 30-Feb. 1. Albany, N. Y., 2-4.

A FUNNY SIDE OF LIFE (Cadillac, Mich., Feb. 22).

A HOT OLD TIME (Gus Hill's): Cambridge, O., Jan. 31.

A LITTLE OUTCAST (Geo. E. Gill's): Brooklyn, N. Y., Jan. 30-Feb. 4. Philadelphia, Pa., 6-11.

A LITTLE OUTCAST (E. J. Carpenter's): San Francisco, Cal., Jan. 29-Feb. 4.

A LITTLE OUTCAST (R. A. Hanks, mgr.): Jackson, O., Jan. 31. Waverly Feb. 1. Gallipolis 2. Ft. Pleasant, W. Va. 3. Charleston 4. Ashland, Ky. 5. Mayfield 6. Cincinnati 7.

A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Hoboken, N. J., Feb. 2-4.

A PRISONER OF WAR: Cincinnati, O., Jan. 29-Feb. 4.

A RABBIT'S FOOT: Jacksonville, Fla., Jan. 30-March 27.

A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Buffalo, N. Y., Jan. 30-Feb. 4. Toronto, Can., 6-11.

A ROMANCE OF COON HOLLOW (A. O. Allen, mgr.): Marshalltown, Ia., Jan. 31. Maryville, Mo., Feb. 1. Stanberry 2. Trenton 3. Kansas City 5-11.

A ROMANCE OF COON HOLLOW (Southern): Chas. Y. Bennett, mgr.: Marion, Ky., Jan. 31. Owensboro Feb. 1. Mt. Vernon, Ind. 2.

A ROYAL SLAVE (Southern): Gordon and Bennett, props.; D. G. Hartman, mgr.: Bridgeton, N. J., Feb. 3. Elizabeth 8.

A ROYAL SLAVE (Northern): Gordon and Bennett, props.; Fred Miller, mgr.: Carlisle, Ill., Jan. 31. Pawnee Feb. 1. Mt. Sterling 3. Griggsville 4. Jacksonville 6.

A RUINED LIFE (A. Eugene Spofford, mgr.): Attica, Ind., Jan. 31. Monticello Feb. 2. Elwood 3. Muncie 4. Ft. Wayne 5.

A RUINED LIFE (B. Eugene Spofford, mgr.): Muskogee, I. T., Feb. 1. Eufaula 2. Shawnee, Okla., 3. Stroud 4.

A RUNAWAY MATCH (Chase and Lister, mgrs.): Iowa City, Feb. 1.

A STRUGGLE FOR GOLD (J. Martino, mgr.): Providence, R. I., Jan. 30-Feb. 4. Red Bank, N. J., 6. Asbury Park 7. Millville 8.

A TRIP TO CHINATOWN (H. M. Saylor, mgr.): Jacksonville, Ill., Jan. 31. Quincy Feb. 1. Booneville 2. Leavenworth 3.

A TRIP TO EGYPT (C. H. Kerr, mgr.): Norwalk, O., Jan. 31. Van Wert Feb. 2. Delphos 3. Findlay 4. Portland, Ind. 5. Wabash 6. Rochester 9.

AN AMERICAN GENTLEMAN: Maryville, Mo., Jan. 31. Plattsmouth Feb. 1. Grand Island, Neb., 2. North Platte 3. Denver, Colo., 4-11.

AN AMERICAN WOMAN: Kansas City, Mo., Jan. 29-Feb. 1.

AN ARISTOCRAT TRAMP (Kilroy and Britton, mgrs.): Fort Wayne, Ind., Jan. 31. Union City Feb. 2. Bellefontaine, O., Jan. 29-Feb. 4.

AN IDIOT SLAVE: Cooperstown, N. Y., Jan. 31.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Baltimore, Md., Jan. 30-Feb. 4.

ADAMS, MAUDE: New York city Dec. 26-Indefinite.

AFTER MIDNIGHT: Chicago, Ill., Jan. 29-Feb. 4.

ALLEN, VIOLA: Newburg, N. Y., Jan. 31. Poughkeepsie Feb. 1. Glens Falls 2. Burlington, Vt., 3. Plattsburg 4. Montreal, Can., 6-11.

ALONE IN THE WORLD (Mitchell Brothers, mgrs.): New York city Jan. 30-Feb. 4.

AMATEUR DRAMATIST (Sam Brown, mgr.): Freeport, Me., Jan. 31.

ARIZONA (Main): Wilson S. Rose, mgr.: Champaign, Ill., Jan. 31. Danville Feb. 1. Charleston 2. Mattoon 3. Centralia 4. Murphysboro 6. Cairo 7.

AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Newark, N. J., Jan. 30-Feb. 4.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Toledo, O., Jan. 29-Feb. 1. Dayton 2. Lebanon 3. Madison, Ind., 4.

BARRYMORE, ETHEL: Boston, Mass., Jan. 30-Feb. 11.

BATES, BLANCHE: Seattle, Wash., Jan. 30-Feb. 4.

BELLEW, KYRLE: Baltimore, Md., Jan. 30-Feb. 4.

BEN HUR: Cincinnati, O., Jan. 29-Feb. 4.

BREDFORD, HARRY (J. Coleman, mgr.): Laramie, Wyo., Jan. 31. Rock Springs Feb. 1. Ogden, U. 2. Salt Lake 3. 4. Virginia City, Nev., 6. Carson 7. Reno 8. Auburn, Cal. 9.

BLAIR, EUGENIE (Her Second Life): Geo. A. Blumenthal, mgr.: Pittsburgh, Pa., Jan. 30-Feb. 4.

BUSTER BROWN (Western): Melville B. Raymond, mgr.: New York city Jan. 23-Indefinite.

BUSTER BROWN (Eastern): Melville B. Raymond, mgr.: Alliance, O., Jan. 31. East Liverpool Feb. 1. New Castle 2. Piquette 3. Akron 4. Lorain 5. Buxy 6. Sharon, Pa., Jan. 31. Steubenville, O., Feb. 1. Greensburg 2. Uniontown 3. Connellsville 4. Pittsburgh 6-11.

CARTER, MRS. LESLIE: New York city Jan. 11-Indefinite.

CHECKERS: Holyoke, Mass., Jan. 31. Springfield Feb. 1. New Britain, Conn., 2. New Haven 3. Bridgeport 4.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): St. Joseph, Mo., Jan. 29-31. Des Moines, Ia., Feb. 2-4. Chicago, Ill., 5-11.

CLARK, HARRY CORSON: Oklahoma City, Okla., Jan. 16-Feb. 7.

COLLIER, WILLIAM: San Francisco, Cal., Jan. 30-Feb. 4.

COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Dayton, O., Jan. 30-Feb. 1. Columbus 2-4. Piquette 5. Hamilton 7. Richmond, Ind., 8. Marion 9.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Bridgeport, Conn., Feb. 12-15.

CONQUEST: Ida, N. Y., Jan. 16-Indefinite.

CORCORAN, JANE (Alston and Baxter, mgrs.): Owatonna, Minn., Jan. 30. Albert Lea 31. Mason City, Ia., Feb. 1. Fort Dodge 3. Iowa Falls 4. Freeport, Ill., 5. Valparaiso, Ind., 6. La Porte 7. South Bend 8.

CRANE, WILLIAM H.: Chicago, Ill., Jan. 23-Feb. 4.

DALY, ARNOLD (Lieber and Co., mgrs.): New York city-Indefinite.

DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Columbus, O., Jan. 30-Feb. 1. Indianapolis, Ind., 2-4. Sedalia, Mo., 5. Nevada 7. Pittsburgh, Kan., 8. Carthage 9.

DAVID HARUM (No. 1): Julius Cahn, mgr.: Indianapolis, Ind., Jan. 30-Feb. 1. Peru 2. Ft. Wayne 3. 4. DAVID HARUM (No. 2): Julius Cahn, mgr.: Huntington, W. Va., Jan. 31. Ironton, O., Feb. 1. Ashland, Ky., 2. Paris 3. Frankfort 4. Louisville 6-11.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Cairo, Ill., Feb. 1. Anna 2. Murphysboro 3. Herrin 4. Marshall 6. Charleston, Ill., 8. Springfield 9.

DORA THORNE (Rowland and Clifford, mgrs.): Alton, Pa., Jan. 31. Reading Feb. 1. Pottstown 2. Shenandoah 3. Mahanoy City 4.

DOWN BY THE SEA (Phil Hunt, mgr.): Bridgeport, Conn., Jan. 31. Feb. 1. New Haven 2-4.

DOWN ON THE FARM: Beaumont, Tex., Jan. 31.

DREW, JOHN: Philadelphia, Pa., Jan. 30-Feb. 4.

DRIVEN FROM HOME: New York city Jan. 30-Feb. 4.

DRIVEN FROM THE ALTAR: Springfield, Ill., Feb. 1.

DR. JEKYLL AND MR. HYDE (W. H. Hartigan, mgr.): Ashtabula, Neb., Jan. 31. Seward Feb. 1. York 2. Grand Island 3. Kearney 4.

DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Thomasville, Ga., Jan. 31. Bainbridge Feb. 1. Troy, Ala., 2. Albany, Ga., 3. Americus 4. Savannah 6. Charleston, S. C., 7. Augusta, Ga., 8.

EDISON, ROBERT: New York city Jan. 30-Indefinite.

EIGHT BELLS: Chicago, Ill., Jan. 22-Feb. 4.

ELLIOTT, MAXINE: Omaha, Neb., Jan. 31. Feb. 1. Des Moines, Ia., 2. Cedar Rapids 3. Peoria, Ill., 4. ESCAPED FROM THE HARBOR (Harry Earl, mgr.): New York city Jan. 30-Feb. 4.

ESCAPED FROM SING SING (Jas. H. Parker, mgr.): Ottawa, Can., Jan. 30-Feb. 1. Kingston 2. Hamilton 3. 4.

FABIO ROMANI (A. Jack Faust, mgr.): Montgomery, Ala., Jan. 30-Feb. 1.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Hoboken, N. J., Jan. 29-Feb. 1. Bridgeport, Conn., 2-4. New York city 6-11.

FAVERHAM, WILLIAM: New York city Jan. 30-Feb. 4.

FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14-Indefinite.

FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Boston, Mass., Jan. 30-Feb. 4.

FOR HER SAKE (Pilgrim and Elliott, mgrs.): Purcell, I. T., Jan. 31. Wynnewood Feb. 1. Ardmore 2. Tishomingo 3. Coalgate 4.

FOR HIS BROTHER'S CRIME: New York city Jan. 30-Feb. 4.

FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Denver, Col., Jan. 29-Feb. 4. North Platte, Neb., 6. Kearney 7. Hastings 8. Grand Island 11.

FRIGUET: New York city Jan. 30-Indefinite.

FROM RAGS TO RICHES (Western): Galesburg, Ill., Jan. 31. Kewanee Feb. 1. Princeton 2. Ottawa 3. Streator 4. La Salle 5. Bloomington 6. Clinton 7. Lincoln 8.

FROM RAGS TO RICHES (Max H. Meyers, mgr.): Chicago, Ill., Jan. 29-Feb. 4.

GALE FLORENCE (Kane, Shipman and Calvin, mgrs.): Pueblo, Col., Jan. 31. Victor Feb. 1. Canon City 2.

GERMAN LILLIPUTANS: Peabody, Kan., Jan. 31. Emporia Feb. 2. Burlington 3. Iowa 4. Yates Center 6. Neodesha 7. Checotah 9.

GILLETTE, WILLIAM: St. Louis, Mo., Jan. 30-Feb. 4.

GILMORE, BARNEY (Harry Montgomery, mgr.): Akron, O., Jan. 30-Feb. 1. Toledo 2-4. Cincinnati 5-11.

GILMORE, PAUL (Jules Murry, mgr.): San Francisco, Cal., Jan. 30-Feb. 4.

GOODWIN, NAT O. (Geo. J. Appleton, mgr.): Reading, Pa., Jan. 31. Trenton, N. J., Feb. 1. Allentown, Pa., 2. Easton 3. Atlantic City, N. J., 4. GRANTLEY, HELEN (Jas. B. Deicher, mgr.): Enid, Okla., Jan. 31. Wichita, Kan., Feb. 1. Winfield 2. Arkansas City 3. Parsons 4. Emporia 6. Junction City 7.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Dallas, Tex., Jan. 31. Ft. Worth Feb. 1. Gainesville 2. Sherman 3. Denison 4. McKinney 6. Greenville 7. Bonham 8. Clarksville 9. Paris 10.

HACKETT, JAMES K.: Boston, Mass., Jan. 23-Feb. 4.

HALL, GEORGE F. (W. J. Fielding, mgr.): Butler, Pa., Jan. 31. Vandergrift Feb. 1. Latrobe 2. Monticello 3. Charleroi 4. Greensburg 6. Mt. Pleasant 7. Conneleville 8. Uniontown 9. Grifton, W. Va. 10. Clarksburg 11.

HALL, HOWARD: Cincinnati, O., Jan. 29-Feb. 4.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Grand Junction, Col., Jan. 31. Provo City, Feb. 1. Salt Lake City 2. Logan 3. Pocatello, Idaho 4.

HANS HANSON (Jas. T. McAlpin, mgr.): Hobart, Okla., Jan. 31. Arapahoe Feb. 1. Weatherford 2. Gerry 3. Kingfisher 4.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Anderson, Ind., Feb. 2. New Castle 3. Connersville 4. Muncie 6. Kokomo 7. Terre Haute 8. South Bend 9. Logansport 10.

HAPPY HOOLIGAN (D. A. Kelley, mgr.): Cleveland, O., Jan. 29-Feb. 4.

HARVEY, CHARLES: Chicago, Ill., Jan. 30-Feb. 11.

HAWTREY, CHARLES: Milwaukee, Wis., Jan. 30-Feb. 3. Columbus, O., 4.

HENDRICKS, BEN (Wm. Gray, mgr.): Los Angeles, Cal., Jan. 30-Feb. 10.

HER FIRST FALSE STEP: Norfolk, Va., Jan. 30-Feb. 4.

HER ONLY SIN (Frank T. Wallace, mgr.): Frankfort, Ind., Jan. 31. Crawfordsville Feb. 1. Kokomo 2. Marion 3. Anderson 4. Elwood 6. Muncie 7. New Castle 8. Rushville 9.

HI, SI! (Ed. Sullivan, mgr.): Indianapolis, Ind., Jan. 31. Vincennes Feb. 1. Sullivan 2. Bedford 3. Bloomington 4. Hammond 5. Elkhart 6. Ellettsburg 7. Waterbury, Conn., Jan. 30. 31. South Norwalk Feb. 1. Easton, Pa., 2. Allentown 3. Reading 4. Mahanoy City 5. Shenandoah 7. Sunbury 8.

HOLLAND, MILDER: Moberly, Mo., Jan. 31. Chillicothe Feb. 1. St. Joseph 2. Leavenworth, Kan., 3. Topeka 4. Fremont, Neb., 7. Lincoln 8. Omaha 9-11.

HOPPER, EDNA WALLACE: San Jose, Cal., Jan. 30-Feb. 4.

HOW HE WON HER (B. M. Feltus, mgr.): Buffalo, N. Y., Jan. 30-Feb. 4. Montreal, Can., 6-11.

HUMAN HEARTS (Eastern): J. M. Blanchard, mgr.: Westbury, L. I., Jan. 31. Riverport Feb. 1. Newport 2. Fall River, Mass., 3. 4. Portchester, N. Y., 5. 6. Des Moines 7.

HUMAN HEARTS (Western): Claud Saunders, mgr.: Sandusky, O., Feb. 1. Akron 2-4.

IN OLD KENTUCKY: Philadelphia, Pa., Jan. 30-Feb. 4.

IRIS: Corsicana, Tex., Jan. 31. Cleburne Feb. 1. Dallas 2. Fort Worth 3. Sherman 4. Denison 6. Bonham 7. McKinney 8. Tyler 9. Marshall 10. Shreveport, La., 11.

IRWIN, MAY (Edward R. Salter, mgr.): Detroit, Mich., Jan. 30-Feb. 4. Chicago, Ill., 6-18.

J. M. BOSS (J. M. McGovern, mgr.): Eastern: Frank Gassolo, owner and mgr.: Albany, N. Y., Jan. 30-Feb. 1. Troy 2-4. Montreal, Can., 6-18.

JEFFERSON, THOMAS: Houston, Tex., Jan. 31. Sour Lake Feb. 1. Beaumont 2. Lake Charles, La., 3. New Iberia 4.

JERRY FRIMMERY: Lisbon, O., Jan. 31. East Palestine Feb. 1. Salem 2. Minerva 3. New Philadelphia 4. Scioto 5.

KENDALL, EZRA: Philadelphia, Pa., Jan. 30-Feb. 4.

KENNEDY, ELIZABETH (Howard Herrick, mgr.): Birmingham, Ala., Jan. 31. Selma Feb. 1. Beaumont, Tex., 2. Houston 3. Galveston 5. San Antonio 6.

LACKAYE, WILTON (Wm. A. Brady, mgr.): New Haven, Conn., Jan. 31. Waterbury Feb. 1. Norwich 2. Meriden 3. New Rochelle, N. Y., 4. Newburg 6. Poughkeepsie 7. Glens Falls 8. Troy 9. Syracuse 10.

LOFTUS, CECILIA: Cleveland, O., Jan. 30-Feb. 4.

LORIMER, WRIGHT: Boston, Mass., Jan. 16-Feb. 4.

MCADDERN'S FLATS (Chas. E. Barton, mgr.): Washington, D. C., Jan. 30-Feb. 4.

MAC, ANDREW (Pittsburgh, Pa., Jan. 30-Feb. 4).

MANN, LOUIS: Boston, Mass., Jan. 23-Feb. 4.

MANSFIELD, RICHARD: Chicago, Ill., Jan. 9-Feb. 11.

MASON AND MASON: St. Paul, Minn., Jan. 29-Feb. 4.

MAUD MULLER (L. D. Bondell, mgr.): Cambridge, Md., Feb. 2. Easton 3. Salisbury 4. Cristfield, Va., 6. Suffolk 8.

MELVILLE, ROSE (J. R. Sterling, mgr.): Denver, Col., Jan. 29-Feb. 4.

MILLER, HENRY: Fall River, Mass., Feb. 1. Providence, R. I., 2-4.

MONG, WILLIAM V.: Seattle, Wash.-Indefinite.

MONROE, GEORGE: Montreal, Can., Jan. 30-Feb. 4.

MONTE CRISTO: St. Louis, Mo., Jan. 31. Shelbyville Feb. 1. Rushville 2.

MORTIMER, CHARLES: Johnsonburg, Pa., Jan. 30-Feb. 1. Brockwayville 2-4. Glen Campbell 6-8.

MORTIMER, LILLIAN (A. Girl of the Streets): Decker and Veronee, mgrs.: Baltimore, Md., Jan. 30-Feb. 4.

MRS. LEFFINGWELL'S BOOTS: New York city-Indefinite.

MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1-Indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Boston, Mass., Jan. 30-Feb. 4.

MUGG'S LANDING (Arthur Lamar, mgr.): Fairbury, Neb., Jan. 31. Tecumseh Feb. 1. Webb City, Mo., 2. Lincoln 3. 4.

MURPHY, JOSEPH (Geo. Kenney, mgr.): Oakland, Cal., Jan. 30-Feb. 4.

MURPHY, JOSEPH (Santa Rosa Feb. 1. Woodland 2. Marysville 3. Salem, Ore., 6. Vancouver, Wash., 7. Portland, Ore., 8-10.

MURPHY, TIM (T. E. Saunders, mgr.): Kansas City, Mo., Feb. 2-4.

MURRAY, AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Omaha, Neb., Jan. 29-Feb. 1. Perry, Ia., 2. Mason City 3. Cedar Rapids 4. Rock Island, Ill., 5. Davenport, Ia., 6.

MY WIFE'S FAMILY: Warren, O., Jan. 31. Youngstown Feb. 1. 2. Salem 3. Beaver Falls, Pa., 4. Canton 5. 6. Waynesburg 7. Uniontown 8. 4.

NETTIE THE NEWSGIRL (W. S. Fred, mgr.): Port Angeles, Ore., Jan. 31. Snohomish Feb. 1. Bellingham 2. Anacortes 3. Mt. Vernon 4. Seattle, Wash., 5-7.

NEW YORK DAY BY DAY: Wilkes-Barre, Pa., Jan. 30-Feb. 1. Scranton 2. Freehold 6. Newton, N. J., 7. Bonton 8.

NEXT DOOR: Cedar Rapids, Ia., Jan. 31. Iowa City Feb. 1. Marshalltown 2. Newton 3. Albia 4. Leon 5. OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New Orleans, La., Jan. 29-Feb. 4. Beaumont, Tex., 6. Galveston 7. Houston 8. 9.

OLD ARKANSAS (Merle H. Newton, mgr.): McConnellsville, O., Jan. 31. New Martinsville, W. Va., 2. St. Marys 3. Middleport, O., 4.

ON THE BRIDGE AT MIDNIGHT (Eastern): Geo. Klimt, prop.; Frank Gassolo, mgr.: Philadelphia, Pa., Jan. 30-Feb. 4. New York city, N. Y., 6-11.

ON THE BRIDGE AT MIDNIGHT (Western): Geo. Klimt, prop.; Frank Gassolo, mgr.: Charleston, Ill., Jan. 31. Paris Feb. 1. Mattoon 2. Champaign 3. Kankakee 4. Waukegan 5. Michigan City, Ind., 6. Ft. Wayne 7. Lima, O., 8.

ON THE SUWANE RIVER (Stair and Nicolai, mgrs.): Trenton, N. J., Jan. 30-Feb. 1. Camden 2-4. Philadelphia, Pa., 6-11.

O'NEIL, RANCE (John Schoeffel, mgr.): Biddeford, Me., Jan. 31. Portsmouth, N. H., Feb. 1. Salem, Mass., 2. Lawrence 3. Nashua, N. H., 4.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Portsmouth, O., Jan. 31. Cambridge Feb. 1. Canton 2. Bellaire 3. Huntington, W. Va., 6. Ironton, O., 7. Portsmouth 8.

OVER NIAGARA FALLS (C. John P. Barrett, mgr.): Seattle, Wash., Jan. 29-Feb. 4. Portland, Ore., 5-11.

OWEN, WILLIAM: Lisbon, Ia., Jan. 31. Tipton Feb. 1. Clinton 2. Polo, Ill., 3. Princeton 4.

PATTON, B. J. (J. M. Stout, mgr.): Macon, Mo., Jan. 31. Moberly Feb. 1. Hannibal, Mo., 2. Union, Ill., 3. Jacksonville 4. Springfield 5. Pontiac 7. Hoopston 8.

PRETTY PEGGY: Jackson, Mich., Feb. 2.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Elizabeth, N. J., Jan. 30-Feb. 1. Trenton 7. 8.

QUEEN OF THE WHITE SLAVES (Eastern): A. H. Woods, mgr.: Urbana, O., Jan. 31.

QUEEN OF THE WHITE SLAVES (Western): A. H. Woods, mgr.: New York city Jan. 30-Feb. 11.

QUINCY ADAMS SAWYER (Eastern): Walter Adams, mgr.: Danville, Pa., Jan. 31. Hasleton Feb. 1.

HOTEL HANOVER

EUROPEAN PLAN ONLY

Arch and 12th Streets,

PHILADELPHIA

HOTEL CONVENIENT TO ALL THEATRES

Pittston 2. Carbondale 3. Oneonta, N. Y., 4. Albany 5-6.

QUINCY ADAMS SAWYER (Central): W. G. Snelling, mgr.: Brooklyn, N. Y., Jan. 30-Feb. 4. Baltimore, Md., 6-11.

QUINCY ADAMS SAWYER (Western): Wagoner, I. T., Jan. 31. Coffeyville, Kan., Feb. 1. Erie 2. Pittsburg 3. Fort Scott 4. Paola 6. Iowa 7. Chanute 8. Joplin, Mo., 9.

RACHEL GOLDSTEIN (A. H. Woods, mgr.): Chicago, Ill., Jan. 22-Feb. 4. Pittsburgh, Pa., 6-11.

RAYS, THE (Stair and Nicolai, mgrs.): Hartford, Conn., Jan. 30-Feb. 1. Waterbury 2. 3. New York city 6-11.

REHAN, ADA (Sam S. Shubert, mgr.): Chicago, Ill., Jan. 23-Feb. 4. New York city 6-25.

ROBERTSON, FORBES: Buffalo, N. Y., Jan. 30-Feb. 4.

ROBSON, ELEANOR: Norfolk, Va., Feb. 3. 4.

ROYAL LILLIPUTANS (Thos. R. Henry, mgr.): New Haven, Conn., Jan. 30-Feb. 1. Hartford 2-4. Holyoke, Mass., 6-8.

RUNNING FOR OFFICE: Detroit, Mich., Jan. 29-Feb. 4. Saginaw 6-8. Toledo, O., 9-11.

RUSSELL, ANNIE: Brooklyn, N. Y., Jan. 30-Feb. 4.

RUSSELL, LOUIS J. (Felix Biel, mgr.): Troy, N. Y., Jan. 30-Feb. 1. Atlantic City, N. J., 2-4. Holyoke, Mass., 6-8. Lowell 9-11.

SHADOWS OF A GREAT CITY: Milwaukee, Wis., Jan. 29-Feb. 4.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Jersey City, N. J., Jan. 30-Feb. 4. Brooklyn, N. Y., 6-11.

SHERLOCK HOLMES: Cleveland, O., Jan. 30-Feb. 4.

SHERLOCK HOLMES: St. Louis, Mo., Jan. 29-Feb. 4.

SIBERIA: New York city Jan. 2-Feb. 4.

SHORE ACRES (Wm. B. Cross, mgr.): Salt Lake, U. Jan. 31. Grand Junction, Col., Feb. 2. Aspen 3. Leadville 4. Victor 5. Cripple Creek 6. Rocky Ford 8.

SI PLUNKARD (W. A. Junker, mgr.): Jacksonville, Fla., Jan. 31. St. Augustine Feb. 1. Palatka 2.

SI STEPHENS (Dan Darlegh, mgr.): Marysville, Ky., Jan. 31. Paris Feb. 1. Lexington 2. Winchester 3. Richmond 4.

SKINNER, OTIS: St. Louis, Mo., Jan. 29-Feb. 4.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Newark, N. J., Feb. 6-11.

SOTHERN-MARLOWE: Washington, D. C., Jan. 30-Feb. 4.

SULLY, DANIEL (Willis E. Boyer, mgr.): Marquette, Mich., Jan. 31. Ishpeming Feb. 1. Calumet 2. Hancock 3. Ironwood 4. Ashland, Wis., 5. Superior 6. Duluth, Minn., 7. Brainerd 8. Winnipeg, Can., 9. Superior 10. Chicago, Ill., 11.

SUPREMACY: Chicago, Ill., Jan. 29-Feb. 4.

TERRY, EDWARD: New York city Dec. 26-Indefinite.

TEXAS: Wilmington, Del., Jan. 30-Feb. 1. Trenton, N. J., 2-4. Philadelphia, Pa., 5-11.

THE BAKER'S CHILD (Harry Shannon, mgr.): Ottumwa, Ia., Jan. 31. Fairfield Feb. 1. Winfield 2. What Cheer 3. Brooklyn 4. Edenville 7. 8.

THE BONNIE BRIER BUSH: San Francisco, Cal., Jan. 30-Feb. 4.

THE CALL BOY: Washington, D. C., Jan. 30-Feb. 4.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-Indefinite.

THE COUNTRY CHAIRMAN (Eastern): Henry W. Savage, mgr.: Bangor, Me., Jan. 31. Portland Feb. 1. Lewiston 2.

THE COUNTRY CHAIRMAN (Western): Henry W. Savage, mgr.: Terre Haute, Ind., Jan. 31.

THE EARL OF PAWTUCKET: Denver, Col., Jan. 29-Feb. 4.

THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Burlington, Ia., Jan. 31. Davenport Feb. 1. Rock Island 2. Clinton 3. Des Moines 4. Omaha, Neb., 5-8. Lincoln 9.

THE ETHERIAL CITY: New York city Jan. 30-Feb. 4.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Hudson, N. Y., Jan. 31. Amsterdam Feb. 1. Schenectady 2. Herkimer 3. Utica 4.

THE FACTORY GIRL (Eastern): Phil B. Isaac, mgr.: Detroit, Mich., Jan. 29-Feb. 4. Saginaw 5-8.

THE FATAL WEDDING (Central): Sullivan, Harris and Woods, mgrs.: St. Louis, Mo., Jan. 29-Feb. 4. Kansas City 5-11.

THE FATAL WEDDING (Western): Sullivan, Harris and Woods, mgrs.: Beatrice, Neb., Jan. 31. Fall City Feb. 1. Atchison 2. Horton 3. Lawrence 4. Topeka 5. Hutchinson 6. Emporia 7. Wichita 8. Iowa 9.

THE FEMALE DETECTIVE (Samuel Blair, mgr.): Kansas City, Mo., Jan. 29-Feb. 4.

THE FLAMING ARROW: Birmingham, Ala., Jan. 30-Feb. 4. Montgomery 6-8. Tuscaloosa 9.

THE GIRL FROM KAY'S (St. Paul, Minn., Jan. 29-Feb. 1. Minneapolis 2-4.

THE GIRL FROM KAY'S (No. 2): Chattanooga, Tenn., Jan. 31. Nashville Feb. 1. Birmingham, Ala., 2. Meridian 3. Mississauga, Pa., 4.

THE HEART OF CAGOGA (Edward Manly, mgr.): Iowa Falls, Ia., Feb. 1. Ft. Dodge 2. Boone 3. Ames 4. Des Moines 6-8.

THE HEART OF MARYLAND: Minneapolis, Minn., Jan. 29-Feb. 4.

THE HILLS OF CALIFORNIA: St. Louis, Mo., Jan. 29-Feb. 4.

THE HOLY CITY (Eastern): Gordon and Bennett, props.; Edward Taylor, mgr.: Ashland, Pa., Jan. 31. Mt. Carmel Feb. 1. Shamokin 2. Mahanoy City 3. Pottsville 4. Lykens 6.

THE HOLY CITY (Western): Gordon and Bennett, props.; Henry Harrison, mgr.: Leavenworth, Kan., Jan. 31. Cherokee Feb. 1. Salina 2. McPherson 3. Hutchinson 4.

THE HOOSIER GIRL (Gus Coban, mgr.): Newburg, Ind., Jan. 31. Olney, Ill., Feb. 2. Sullivan 3. Decatur 4. Riverton 5. Springfield 6. Pana 7. Hillsboro 8. Alton 9.

THE IRISH PAWNBROKERS (Ollie Mack and Jos. W. Spears, mgrs.): Warrensboro, Mo., Jan. 31. Sedalia Feb. 1. Lexington 2. Marshall 3. Booneville 4. East St. Louis, Ill., 5.

THE KATZENJAMMER KIDS (Blondell and Kennedy, mgrs.): Mercer, Pa., Jan. 31. Sharon Feb. 1. Wheeling, W. Va., 2. Zanesville 3.

THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Wilmington, O., Jan. 31. Wellston Feb. 2. Athens 3. New Lexington 4. Shawnee 6. Zanesville 7. McConnellsville 8. Marietta 9.

THE MOUNTAIN FLYER (Ed Anderson, mgr.): Chandler, Okla., Feb. 1. Perry 2. Ponca 3. Newkirk 4. Blackwell 6. Pawnee 8.

THE MINISTER'S SWEETHEARTS (G. H. Eldon, mgr.): Williamsport, Pa., Jan. 31. Jersey Shore Feb. 1. Tyrone 2. Phillipsburg 3. Clearfield 4.

THE MISSOURI GIRL (Eastern): Fred Raymond's, Logan, O., Jan. 31. Lancaster Feb. 1. Circleville 2. Hamden Junction 3. Wellston 4.

THE MISSOURI GIRL (Western): Fred Raymond, mgr.: Osceola, Ia., Jan. 31. Creston Feb. 1. Villisca 2. Clarion 3. Marysville, Mo., 4.

THE MOONSHINE'S DAUGHTER (Eastern): W. F. Main, mgr.: Mauch Chunk, Pa., Jan. 31. Pottsville Feb. 2. Allentown 4. Pittston 6. Amsterdam, N. Y., 8. Albany 9-11.

THE NINETEEN AND NINE: New York city Jan. 30-Feb. 4.

THE OLD CLOTHES MAN (Tom North, mgr.): Saginaw, Mich., Jan. 29-Feb. 1.

THE OTHER GIRL: Brooklyn, N. Y., Jan. 30-Feb. 4.

THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Anderson, Ind., Jan. 31. Elwood Feb. 1. Elkhart 2. South Bend 3. Hammond 5. Elgin, Ill., 6. De Kalb 7. Joliet 8. La Salle 9.

THE SEMINARY GIRL (Melville B. Raymond, prop.): Kansas City, Mo., Jan. 29-Feb. 4.

THE SHADOWS OF SIN (Geo. H. Hamilton, mgr.): Elmhurst, Ill., Jan. 30. 31. Bardonia, O., Feb. 1. 2. Springfield 3. Lebanon 6. 7. Danville 8. 9.

THE SIGN OF THE CROSS: Milwaukee, Wis., Jan. 29-Feb. 4.

THE SIGN OF THE CROSS (Western): Fred G. Berger, mgr.: Peoria, Ill., Jan. 31. Centralia Feb. 1. Vincennes, Ind., 2. Crawfordsville 3. Frankfort 4.

THE SMART SET: Kansas City, Mo., Jan. 29-Feb. 4.

THE TAMING OF THE SHREW (R. L. Allen, mgr.): Cresco, Ia., Jan. 31. Osage Feb. 1. New Hampton 2. Elwell 3. Manchester 4.

THE TWO ORPHANS (A. M. Palmer, mgr.): Norfolk, Va., Jan. 31.

THE VILLAGE PARSON (Geo. Goett, mgr.): Washington, Pa., Feb. 1. Beaver Falls 2. Johnstown 3. Barnesburg 4. Altoona 6.

THE VILLAGE POSTMASTER: Columbus, O., Jan. 30-Feb. 4. Akron 2. Youngstown 3. Canton 4. Sylvania, N. Y., 6-8.

THE VIRGINIAN: Milwaukee, Wis., Feb. 2-4.

THOMPSON, DENMAN (Frank Thompson, mgr.): Philadelphia, Pa., Dec. 26-Feb. 4.

THOU SHALT NOT KILL (Western): Frederick Schwartz, mgr.: Ashtabula, O., Jan. 31. New Castle, Pa., Feb. 1. Titusville 2. Mercer 3. Sharon 4. Rochester 6. Beaver Falls 7. Meadville 8.

THURSTON, ADELAIDE (Clintons Willast, mgr.): Trenton, N. J., Jan. 31. Wilmington, Del., Feb. 2.

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Elizabeth, N. J., 8. New Haven, Conn., 4. New London 6. Meriden 7. Middletown 8. 4.

TOO PROUD TO BEG (Lincoln J. Carter's): Camden, N. J., Feb. 1. Wilmington, Del., 2-4. Baltimore, Md., 6-11.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Philadelphia, Pa., Jan. 30-Feb. 4. Cleveland, O., 6-11.

TWELFTH NIGHT: Columbus, Kan., Jan. 31. Joplin, Mo., Feb. 1. Webb City 2. Carthage 3. Nevada 4-6. Clinton 7. Warrensburg 8.

TWO LITTLE WAIFS (Western): Vancouver, B. C., Feb. 1. Hillsboro 2. The Dalles 3. Pendleton, Ore., 4. Walla Walla, Wash., 6. La Grande, Ore., 7. Baker City 8. Boise City, Idaho, 9.

TWO LITTLE WAIFS (Eastern): Philadelphia, Pa., Jan. 30-Feb. 4. Wilmington, Del., 6-8.

UNCLE SAM'S SKINS: Fullerton, Neb., Jan. 31. Cedar Rapids Feb. 1. Spaulding, Neb., 2.

UNCLE TOM'S CABIN (Wm. Hart's): Byron, Ill., Jan. 31. Sullivan Valley Feb. 1. Monroe Center 2. Kirkland 3. Genoa 4.

UNCLE TOM'S CABIN (E. D. Martin, mgr.): St. Catharines, Canada, Jan. 31. Woodstock Feb. 1. St. Thomas 2. Chatham 3. London 4. Rochester, N. Y., 6-8.

UNCLE TOM'S CABIN (Stetson's): Eastern: L. W. Washburn, mgr.: Weston, W. Va., Jan. 31. Clarksburg 2. Parkersburg 4. New Martinsville 6. Manassas 8.

UNCLE TOM'S CABIN (Stetson's): Northern: Geo. Peck, mgr.: Salem, Mass., Jan. 31. Feb. 1. Nashua, N. H., 2. Manchester 3. Lawrence, Mass., 4. Haverhill 5. Lynn 6. Malden 9.

UNCLE TOM'S CABIN

Closkey, Bob Cunningham, Geo. L. Clair, C. J. Cur
ningham, Harry Campbell, Chas. Crossman.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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THE DRAMATIC MIRROR COMPANY.
HARRISON GREY FISKE, President.

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(Stuart A. B. Conover, Representative.)

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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

SPECIAL NOTICE.

As Monday, Feb. 13 (Lincoln's Birthday), will be a legal holiday it will be necessary for THE MIRROR to go to press on the number to bear date of Feb. 18 earlier than usual. Correspondents, therefore, are hereby notified that their letters for that number must be mailed at least 24 hours in advance of the regular time.

That number of THE MIRROR will go to press on Friday and Saturday, Feb. 10 and 11. Advertisers will please note that the last page (printed with the first form) will close on Friday afternoon, and that no advertisement for the number can be received later than noon of Saturday, Feb. 10.

THE PRESS TAKING A HAND.

Mr. METCALFE, of *Life*, last week further tested the resolution of the managers of forty-seven New York theatres to exclude him from their houses, and was turned away from the Knickerbocker and the Lyceum theatres after he had regularly purchased tickets. At the Lyceum a show of force was made against him when he persistently sought entrance.

Mr. METCALFE thus far seems to have accumulated plenty of information and experience upon which to proceed in the courts for a decision on his rights as an American citizen and as a dramatic critic, the exercise of which vocation is now denied to him in a majority of the theatres of this city, in which he has followed it for many years.

The outcome of this case will have great interest not only in New York, but throughout the country. As will be seen in THE MIRROR this week, leading newspapers in various cities are taking up this matter, and their comments on it are striking and suggestive.

If critics can be shut out of theatres in New York on purely extraneous grounds, and the scheme should work here to the satisfaction of the persons who control the theatres of this country, those persons may take it into their heads to exclude from their houses everywhere all those whose

duty it is to write of the drama, if the writers display the hardihood necessary to tell the public the truth about plays and players.

No doubt it would be a delightful condition for the Theatrical Trust and those who are ready to assist in fighting the battles of the Trust, if "attractions" could be put forward everywhere with preliminary paeans of praise and songs of triumph in the press after their representation, without reference to the facts.

Of course, it might be that if newspapers everywhere should be forced to "whoop up" all theatrical enterprises and prevented from telling the truth about those that call for criticism, the theatrical "business" would prove a wonderful success. And yet there is a suspicion that such a system would not work to anybody's gratification long, and that sooner or later it would be difficult to get the public into any theatre on any pretext, or induce it to read theatrical "notices" in the press, except as a matter of amusement that would satisfy the human craving for diversion and suffice without other entertainment.

It seems that we are but in the beginning of a very interesting time in the case of METCALFE.

A LIMITATION OF INJUNCTION.

In a case arising in Los Angeles, Cal., last week, a court decision of interest to managers was handed down.

The facts recited in the case are these: BELASCO and MAYER booked one of their attractions at the Burbank Theatre, managed by MOROSCO, who subsequently canceled the booking and notified BELASCO and MAYER that their attraction could not play the Burbank on the date agreed upon.

BELASCO and MAYER declined to accept this notice, prepared for occupancy of the theatre, and began suit in the Superior Court, seeking an injunction to prevent Manager MOROSCO from playing any other attraction during the week originally booked by them.

Judge WORKS, of the Superior Court, denied the application for an injunction, holding that even though an advertised attraction has been cancelled in violation of contract the remedy does not lie in a restraining order against the use of the theatre by others, but in a suit in a civil court for damages. The idea upon which this decision stands seems to be that the granting of an injunction closing a theatre would discommodate the public, whose interest demands that the theatre shall be kept open.

DRAMA AS MERCHANDISE.

Collier's, Jan. 28.

Charles Frohman, Daniel Frohman, and Marc Klaw have all gone into print in defense of the drama which they represent. We are pleased with Mr. Klaw's style. Here is some of it: "The theatre is governed by the rules and observances of all other commercial enterprises. It is not out to dictate to public taste. It is out to satisfy the public demand. . . . It is the duty of the manager to label his wares, honestly and clearly, that they may not be mistaken, just as it is the obligation of every other merchant to display indications of the character of the contents of his establishment." Mr. Klaw says that the average theatregoer knows the name of the playhouse which he enters, but not of the piece which he is to see. The average playgoer could not accuse Mr. Klaw of flattery, but he must be satisfied with the entire submission shown by this magnate. Mr. Klaw goes on: "The situation is, to my mind, akin to other purely commercial enterprises. I do not believe that the shopper knows the name of the man whose ingenuity figured out the style of skirt which fashion tells her she shall wear this season. Yet she wears the skirt, and the skirt is a success." This, dear friends, is not a joke. It is an argument. If some other Syndicate, as highly educated as Mr. Klaw and his associates, should corner the market in statues or oil paintings, we could apply the same analogies to skirts, sausage factories or safety pins.

Internal evidence suggests that Mr. Klaw penned his argument himself. Not so Mr. C. Frohman. His cerebration reads as if it had found form through the chaste pen of some disciple of the muses like Paul Potter. It might well be another, but Mr. Potter is put by Mr. Frohman, with four whom he names—Gillette, Thomas, George Ade, and Clyde Fitch—as among those who "turn out as good, logical, consistent plays as any writers in the world." Mr. Frohman does not read French or German, but he says, nevertheless, "that in one year the playwrights of America, France, Germany and England have not turned out six genuine plays." It is pleasant to have Mr. Frohman's more detailed opinion about what the Germans "turn out," as he no doubt studies it profoundly, unless he partly takes Mr. Potter's word for it, or somebody else's as competent as the author of *The Conquerors*. At any rate, he emits this general estimate: "The German play is a very difficult proposition for our stage. The German authors are following more and more the lines of what is known as 'conversation.' The German play lacks situation; in fact, the Germans are arriving at the point where they talk over their plays instead of acting them. That sort of performance does not suit the American audience." Mr. Frohman finds distinct hygienic value in the drama which he produces. "As a matter of fact," says he, "the class of entertainment that is being given is not only satisfactory to the audiences, but is beneficial to their health, and in no way conducive to harm."

Mr. Swift says there is no beef trust. Mr. Rockefeller occasionally explains that Standard Oil is not engaged in outside investment. Mr. Havemeyer does not believe there is a sugar

trust, or Mr. Baer that there is a coal trust. Mr. Frohman explains that there is no theatrical monopoly. Mr. Frohman is a rather attractive person, but it would be pleasanter if he had a glue factory, or monopolized the output of chewing gum, instead of occupying a position where his education and his taste must determine what you and we and all of us shall see when we venture out into the theatre.

PERTINENT PRESS COMMENTS.

Rushing for Shelter.

New York Daily Jewish News, Jan. 19.

James S. Metcalfe, who has written a number of scathing denunciations of the so-called "Theatrical Syndicate," has been barred from forty-seven theatres controlled by this Syndicate in New York city. The reason for this drastic action, as announced by one of the leading spirits of the "Syndicate," is that Mr. Metcalfe has been guilty of wanton attacks upon theatre managers who happen to be Jews, and for the sole reason that they are Jews.

It may be true that Mr. Metcalfe has written articles which have contained in them the spirit of malice toward our people. We are not familiar enough with his writings to either affirm or deny the charge. From an occasional squib of his that we have seen, we are inclined to think that he is not overdelicate about the racial or national sensitivities when such delicacy would stand in the way of the rounding out of a sentence or of sharpening the point of a story. But, be this as it may, it is entirely irrelevant for the moment. So, too, is the question of the "Theatrical Syndicate," and the menace such a monopoly (if it exists) must prove, ultimately, to the development of the American drama. The only point at issue here is whether the Frohmans and the others who have it in their power to issue an order barring from forty-seven theatres in New York city Mr. Metcalfe or any one else against whom they may happen to have a grievance, were acting properly when they made the reason for this exclusion that Mr. Metcalfe wantonly attacks Jews.

It won't do, this excuse. This sudden rush to the shelter of the protecting folds of Jewry's standard is even more insulting to the Jews than anti-Semitic articles, such as Mr. Metcalfe is charged with writing.

Men who are identified with the Jewish community, whose lives are Jewish, whose names are known in connection with Jewish philanthropy, with Jewish communal endeavor, whose names appear on the roster of contributors to Jewish hospitals and Jewish orphan asylums, and other Jewish institutions might, with propriety, offer such an excuse, if offended, as the heads of the so-called "Syndicate" claim they were offended. And it is certain that they would have the approval and the support of the entire Jewish community, if their charges were proven.

But even if it should be established beyond contradiction that Mr. Metcalfe attacked the Frohmans and others solely because they are Jews, their righteous indignation would be laughed at by the Jewish community, and their attempt to shelter themselves beneath the folds of Jewry's standard would be resented by the Jewish community. For they are not known as Jews, and some of them have not, until now, shown any desire to be identified as Jews. We doubt whether certain of them would come under the category even of "Kaddish Jews"—so far away are they from all things Jewish, and so anxious have they been (until now) to keep aloof from things Jewish.

Mr. Metcalfe has made an answer to the accusations of these men who have of a sudden discovered that they are Jews. He denies absolutely that he attacked them as Jews, because, he says, "I have never regarded them as worthy representatives of the Jewish people." It has, perhaps, been noticed that men who are worthy to represent us are rarely attacked, either as Jews or otherwise. It is only those who are not representative, those who have dissociated themselves from us, who are the subjects of attack—generally merited. And these are the first to set up the cry of "anti-Semitism" when their thick hides are pierced.

We do not say that worthy members of Jewry are never attacked. Anti-Semitism has spewed its foul venom at our best and worthiest, and many have suffered because they are Jews. But anti-Semitism also compels a number of Jews to suddenly find themselves, as these Jews of the "Theatrical Syndicate" have found themselves. In this case, however, we are inclined to think they have found themselves too late.

Nature of the Association.

Rochester Union and Advertiser, Jan. 21.

It is evident that the public has all along been mistaken as to the nature and objects of the Theatrical Syndicate, which just at present is engaged in a determined effort to obliterate Metcalfe, the editor of "Life," from its vision. The Managers' Association, it seems, is not, as everybody supposed, an organization formed for the purpose of furthering the business interests and treasures of its members, but is a philanthropic combination of Quixotic nature, banded together for the purpose of protecting a race or creed from attack.

President Daniel Frohman has written a letter to the press in New York in which he says that Metcalfe's dramatic criticisms had nothing to do with the adoption of the resolution, "but when this body was convinced that this man was using the theatre as a cloak to make attacks upon the faith of those who comprise a liberal percentage of theatregoers it felt it was justified in taking such action in the premises. The embargo was not even extended to the paper, but was a personal one to the man who had maligned a reputable body of our fellow citizens."

Just when the Theatrical Managers' Association was authorized to assume the position of champion for any race or creed Mr. Frohman does not state. It would have been better for him and his fellows had he not written that letter.

It Will Be Interesting.

Charleston (S. C.) Courier, Jan. 19.

Now that the Theatrical Trust has undertaken to exclude from its playhouses one of the best known critics in America, that organization may be considered to have entered upon the last stage of its tyranny over the amusement field. Mr. Metcalfe writes for "Life," and he has always appeared to the public to do so well, intelligently and fearlessly. This is not to say that he expressed more than one man's opinion of the plays and subjects of which he writes, but that that view was always one which was worthy of consideration. However, he offended the Theatrical Trust, and now he is being excluded from the Syndicate playhouses as an "objectionable person," even though he purchases his tickets. It will be interesting to learn what Mr. Metcalfe can or will do about it. It will be even more interesting to learn in due course of time what the American people are going to do about it.

The Controversy Narrowed.

Chicago Post, Jan. 14.

The genial Mr. Metcalfe, of "Life," has been informed that in consequence of his critical attitude toward the Theatrical Trust he will not be permitted to have access to any of forty-seven New York theatres distinctly specified. Mr. Frohman explains that this is not because Mr. Metcalfe berated Jews as theatrical promoters, but because he assailed Jews as Jews. This seems to narrow the controversy down to a plain question of fact, and if Mr. Frohman can substantiate his charge the public will gladly decree that in future Mr. Metcalfe must seek his diversion at

Sunday school picnics and temperance lectures, to say nothing of exercising his legs in running whenever he sees a maligned Hebrew fellow citizen approaching. This necessarily compels Mr. Metcalfe to keep off Broadway.

A Test of Consistency.

New York Press, Jan. 25.

If the Association of Theatrical Managers is consistent in its line of policy that has excluded James Metcalfe, of "Life," from its theatres, then Samuel Gardenhire must eventually come under that same ban. In his latest novel, "The Silence of Mrs. Harrold," Mr. Gardenhire makes a bitter and prolonged attack on the Theatrical Syndicate, and is not sparing of dragging in the racial traits of the Syndicate's leading members. Many local managers and actors are brought into the story, clumsily veiled by their fictitious names. If they read current literature there are at least three managers in this town who will be shocked if they look at their reflections in the mirror of Mr. Gardenhire's book.

Warring on Critics.

Chicago Examiner, Jan. 21.

The managers of the Syndicate theatres in New York are warring on critics who will not do their bidding. Admission is refused at the door and the money paid for tickets returned. The ground on which the managers are acting is that a theatre ticket is a revocable license, and a manager can keep out of his house any person whom he considers objectionable. The probabilities are the law will be changed so that the privilege of the manager deciding who is objectionable will be taken from him.

In Their Disappointment.

Lincoln (Neb.) Journal, Jan. 17.

The Theatrical Trust, it is reported, has decided to bar the editor of "Life" from their performances, even though he should be willing to pay the price of a ticket. The editor recently won a damage suit that was brought against him by the theatre men on account of a cartoon bearing upon the Iroquois fire. In their disappointment the latter are apparently determined upon revenge, even though it cost them a customer.

Is This the Object?

Washington Post, Jan. 22.

In New York they have a managers' association, whose principal object is to regulate the criticisms which shall be written of their productions. When one of them has a grievance against a critic a meeting of the association is called and the offensive critic is excluded from the forty-seven theatres under its control upon some convenient pretext. In this way dramatic criticism in Gotham is made to suit the managers, and the public is kept guessing.

Maybe It Hasn't.

St. Louis Democrat, Jan. 17.

When the Theatrical Syndicate begins suppressing a popular critic like Mr. Metcalfe, may be it hasn't considered the growing sentiment of the public toward the Theatrical Syndicate.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

New Bedford, Mass.: Franklin Ritchie is with The Vacant Chair.

W. R. T., Prairie Depot, O.: THE MIRROR cannot be used to help win prizes by labeling pictures cut from newspapers.

L. H. P., New Orleans, La.: The recent appearance of Robert Downing in vaudeville at Hyde and Behman's with a condensed form of The Gladiator was noted in THE MIRROR.

A. C. R., Philadelphia, Pa.: Paul Taylor was with As You Like It at latest accounts. The Dates Ahead will give you their route as fast as known.

A. C., Salt Lake City, Utah: The word "solo" is sometimes used for a dance, but always incorrectly, as it means a composition for a single voice or instrument, or the rendering of such a composition.

N. M., Hyde Park (no State): 1. There are eleven Hyde Parks in these United States. 2. It is doubtful if they know themselves when or where their season closes. It depends on the public and sometimes even the weather. Their manager has been too wise to state. 3. In 1895 with Rhea.

M. B., Richmond, Va.: 1. Among plays in which Napoleon is a prominent character may be mentioned Madame Sans Gene, More than Queen, L'Aiglon, and Ma'amelle Napoleon. You can probably find them, and also Josephine, at a public library, or by writing to Samuel French, the theatrical publisher, at 24 West Twenty-second street, New York.

K. L.: 1. After playing together for twelve years, Stuart Robson and W. H. Crane closed their partnership as joint stars with their appearance in The Henrietta, on May 11, 1889, at the Star Theatre, New York. 2. Bronson Howard's play, Shenandoah, was acted for the first time in New York on Sept. 9, 1889, at the Star Theatre, New York.

M. M. K., Kansas City: 1. Oscar Wilde's plays are: Lady Windermere's Fan, A Woman of No Importance, Guido Ferranti, An Ideal Husband and The Importance of Being Earnest. 2. Dark Russia is not a dramatization, though somewhat like Le Cabaret Rouge. 3. Bindings suitable for any year can be had at THE MIRROR office.

INDISPENSABLE.

Lowell (Mass.) Morning Citizen.

THE NEW YORK DRAMATIC MIRROR is the accepted and most acceptable newspaper representative of an honorable profession. No other calling has a more worthy advocate of its aspirations or a more devoted champion. THE MIRROR for more than a quarter century has stood for all that is best in the world of the stage, and has been a consistent foe of mere commercialism and whatever is degrading to the drama. For those who wish to keep informed concerning the contemporaneous history of the stage, not only in this country, but throughout the world, THE MIRROR is indispensable. Its issue week by week is a marvel, and its annual holiday number a gem. The multitude engaged in the art of public amusement has in THE MIRROR an organ in which it takes a just pride.

THE USHER



Although Mr. Metcalfe, of *Life*, is the only New York critic who enjoys the distinction of exclusion from forty-seven theatres in this city—a simply formal exclusion in a few cases, it may be said, as he has entered two or three that are managed by members of the local Managers' Association without let or hindrance, although the spirit of antagonism shown at those houses from which he has been barred was unmistakable—there are other dramatic writers in New York who have become persons of offense to certain managers who are all-powerful in the Managers' Association, as they are in the Theatrical Trust.

Acton Davies, of the *Evening Sun*, for some time has been frowned upon, if not actually excluded, at three or four theatres under one management that has tried to ride rough shod over everybody and everything that has got "in its way."

And while Mr. Davies is excluded from several of "the forty-seven varieties," to speak in a commercial sense, the critic of the *American*, "Alan Dale," years ago fell under the displeasure of Daniel Frohman—in the old Lyceum days—and long has been a thorn in the side of the management noted, as have Mr. Eaton, of the *Tribune*, and the writers on the *Press* from the late Hillary Bell's day. And there are others.

It remained, however, for the combined attack on Mr. Metcalfe to inspire something more than a passing interest in the confessed attitude of the powers of the Trust against critics, a development, by the way, which in its reaction promises to disclose the feeling of the press, not only in New York but throughout the country, as to the Trust and its peculiar methods.

Sarah Bernhardt not long ago intimated that the date of her retirement from the stage is not far distant. A prominent English journalist recently commented on the matter and said that for some time the actress had been in the habit of condemning, in private conversation with her friends, the folly of the player, male or female, but especially female, who clings to the stage with quivering and enfeebled hands, and cannot see that a new generation of playgoers want something more for their money than a great name and a great reputation, chiefly made when they were in their cradles. According to this journalist, it is a continually haunting fear of Bernhardt that she may one day hear herself spoken of as an actress "once great," and she purposes to provide against such chagrin by retiring while her powers are strong.

There seems to be no present prospect, however, of Bernhardt's abandonment of her calling, and there are many reasons why she should not do so. She is still vigorous, and the evening of life has brought a repose that enriches her work on the stage.

Pierre Loti is even now writing a new play for Bernhardt, on an order given after her return from Constantinople, where he now is, recovering from *la grippe*.

Loti has selected a Chinese subject for this play, but has expressed a fear that Bernhardt, owing to her capriciousness, may at the last moment rebel against the necessity of wearing a black wig; and if she should object to this detail, he says, he will abandon the work.

The subject of Loti's work has not been disclosed beyond the fact that it is Chinese. He may have made the Dowager Empress his heroine. According to recent authentic pictures of this great woman she is by no means as unsightly as earlier prints alleged to represent her appearance indicated. In fact, she is said to be still a woman of attractions, as she undoubtedly is a woman of exemplary powers. If Loti should not use her as a protagonist, there is little doubt that some day she will figure in drama, so universal is the reach of the modern theatre.

That a belief that the press can correct evils and enforce reform survives was shown the other day by a letter to the *Herald*, written by one who signed himself "Thespis," desiring the advocacy of a law to forbid persons in theatre audiences from talking audibly except during intermissions.

This epistolarian cited the case of three women in a theatre whose gossip throughout the play caused one person to rise and leave in disgust and marred or destroyed the pleasure of all who sat near them. He declared that theatre managers themselves could work a reform in this matter "as easily as they brought about the custom of having women remove their hats" in the theatre.

In a well-regulated theatre it is the rule that complaints made by patrons against an annoyance as flagrant as that cited shall re-

sult in a warning conveyed to offenders by an usher, and that if this should prove to be ineffective some more drastic remedy shall be applied.

Of course, it is not possible to secure a law specifically to apply as "Thespis" suggests. It is seldom in any theatre that this offense to good manners will be persisted in after warning by an usher, or repeated rebukes by peaceful auditors who desire to enjoy the play. Persons who ignorantly or selfishly destroy the pleasure of others in all public places, in one way or another are punished, and if no other means should be employed to call their attention to transgression repeated rebuke sooner or later must reform their habits.

J. R. Taylor, in the New Orleans *Harlem*, cries "Down with the coon song!"

"I am sick unto death," says he, "of these leg-lifting cacophonists. The coon song," he continues, "epitomizes most wonderfully the decay of art, humor, taste, and sincerity."

This opposition to the coon song follows an attack against it by the Rev. Zephaniah Jackson, colored gospel expounder of Memphis, Tenn. This reverend protests against the coon song on the ground that it is a degrading burlesque of his race.

Mr. Taylor opposes it for various reasons, denying that it suggests negro sentiment or negro dialect, and declaring that it is utterly foreign to music. "The dialect," he adds, "pleases the negroes because it is so different from any thing they ever heard, and it disgusts the average intelligent white because it is such an obvious sham."

No doubt the coon song, so called, is popular with many in the North because they cannot see its defects, just as it rouses Mr. Taylor to wrath because he sees nothing else in it.

Soberly, it may be said that many types of the coon song reflect the effects of a certain phase of "civilization" that is known in particular metropolitan precincts, and represents conditions as remote from the ancient placidities of existence as Africa is from Sixth avenue.

An actor sends to *THE MIRROR* this paragraph, cut from a Western newspaper: "An actress in New York has been sued for meals, and this shows the error of the popular belief that actresses down there don't do anything but drink."

The actor asks *THE MIRROR* if there is no redress for the profession against such calumny.

A person who writes such stuff as that quoted punishes himself. There are few even among the general public that read it that do not hold him in utter contempt for it. Although, it may be added, an editor who would "pass" it as "copy" ought either to be dog-whipped or examined in lunacy proceedings.

Mlle. Adeline Genée.

It would not be surprising if the name of Mlle. Adeline Genée, the premiere danseuse at the Empire Theatre, London, whose picture adorns the first page of *THE MIRROR*, is already well known in the United States, for the unrivaled reputation which she has obtained in England and on the Continent for her marvelous dancing has long since inspired some of the leading theatrical and vaudeville managers to attempt to secure this dainty dancer for the American stage. So much can be said of her remarkable ability and grace that it would seem well-nigh incredible that any single artist can so have all the valued traits combined in her without any one trait appearing more pronounced than another. Far more difficult than in either acting or singing is the power of giving expression in dancing, and therefore it can be understood to what an extent Mlle. Genée is an accomplished exponent of her art, when to the varied characters she has undertaken, her dancing has been most successfully adapted, and acknowledged as excellently descriptive of the part. Only lately Mlle. Genée appeared before the King and Queen, the first time such an honor has been extended to any premiere danseuse in England. The photograph of her as she appeared in *The Milliner's Duchess* advertisement is by Hans, the well-known American photographers in London.

Eugenie Blair's Plans.

Eugenie Blair's adaptation of Wilkie Collins' "New Magdalen" under the new title, *Her Second Life*, having made a success, Miss Blair has decided to present the play exclusively for the rest of the season. George A. Blumenthal, Miss Blair's manager, completed arrangements last week whereby Miss Blair will begin an eight weeks' stock engagement at the West End Theatre on Monday, May 1. During Miss Blair's engagement at the West End she will be seen in a repertoire of strong plays, which will be given with entire new scenic environments and mounting, etc. Two different productions will be made each week and the plays given will be Miss Blair's vehicles for her next season's tour, when during her various engagements in the week stands she will present a different play at each performance. The arrangements furthermore provide that Miss Blair's stock engagement at the West End shall be a yearly fixture for the coming three years. Miss Blair's next season's tour will open in Washington in August.

Talks on Alaska.

Alaska and her wonderful resources must always form a subject of fascination and interest to many people. Emma B. Steiner, who has traveled five seasons in that rich and strange country, and also made one trip across Behring Strait to Siberia, makes life in Alaska doubly interesting in the talks and entertainments which she is giving this season concerning that country. The talks are profusely illustrated by stereopticon and moving pictures and have been much enjoyed in the various cities where they have been given. Miss Steiner was the first white woman to penetrate the tin region of Alaska. She has varied accomplishments, being at once an artist, a musician, a composer of music, as well as a director of opera and an explorer and traveler.

A Narrow Escape.

Kathryn Swift, while dressing for the performance of *From Rags to Riches*, of which she is leading lady, at Tyrone, Pa., Jan. 26, narrowly escaped severest injuries from the ignition of a bottle of alcohol. A costly wardrobe was destroyed, and in attempting to quench the fire Miss Swift's arms were badly burned to the elbows. Only clear-headed and rapid action on her part and that of Margaret Tennant prevented a serious fire. A surgeon was called and the audience was dismissed. Miss Swift will be able to reappear in the course of a week.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The second *Soirée Variée* in the series of the present season was given under the auspices of the National Council Entertainment Committee at the Hotel Astor, Friday, Jan. 27. Rev. Joseph Silverman, the Rabbi of Temple Emanuel and a director in the New York Chapter of the Alliance, introduced the festivities of the afternoon with an interesting address upon the work of the Alliance, in which, for the past six years, he has been an active and enthusiastic participant. With many apt and effective illustrations he impressed upon his hearers the great and growing value of the mutual ministrations with which Church and Stage are now happily co-operating for the common good. Earnestly commending his fellow laborers for the good results already achieved, he spoke with inspiring words of greater things to come when the spirit of religion and the uplifting influence of art shall together strive untrammelled for the harmony and happiness of all. Dr. Silverman, in closing his remarks, presented a very cordial appeal to the general public, asking their appreciation, sympathy and co-operation by membership and generous financial support of the Alliance.

A varied and charming programme was rendered, including many admirable selections: Rhapsodie No. 12, Liszt, piano solo, by Irwin Eveleth Hassell; songs, "The King of the Winds" and "Annie Laurie," by Forbes Law Duquid; violin solo, by James Donohue; soprano solo, by Mrs. Nestor L. Lattard; reading of "The Organ Maker," by Frederick Abbott; songs, by Edward Bechenbach; reading of the sleep-walking scene from *Macbeth*, by Regina Well, and a Japanese sketch in costume, by Edna Frank.

The Entertainment Committee in charge included Mrs. Newton Bennington, Aimee Abbott, Mrs. Liston, Miss Livingston, Jennie Wilder, Mr. Catlin, Mr. Arthur, Mrs. Brown and others. The Rev. Dr. William M. Brundage, one of the founders of the Albany Chapter of the Alliance, has recently accepted the pastorate of Unity Church (Third Unitarian Society), Gates avenue, corner Irving Place, Brooklyn. An eloquent speaker and always an earnest worker in the former city, Dr. Brundage will be very warmly welcomed to his new Alliance relations in the Brooklyn Chapter.

The Rev. Thomas Windlate, president of the Memphis (Tenn.) Chapter, in a recent letter to the president of the New York Chapter, reports his branch as actively engaged in promoting the interests of the Alliance to the extent of their power and opportunity, and anxious members of all Chapters who may be in Memphis a very hearty welcome.

The officers of the National Council desire all Chapter secretaries to note that the annual convention will be held during the week beginning May 28. Exact date and place to be named by the Council hereafter. Chapters are earnestly requested to take into consideration at once the selection of delegates who may be relied upon to attend the convention. Each Chapter is entitled to one delegate for every twenty-five members or majority fraction thereof.

The chairman of the Committee on Revision of the Constitution requests that all members having suggestions to make to the committee will kindly forward the same in writing before March 15 to Charles T. Catlin, Hotel St. George, Brooklyn, N. Y.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held at headquarters on Wednesday, Feb. 1, at 4 P. M. The regular monthly meeting of the National Council will also be held at the headquarters on Friday, Feb. 3, at 4 P. M.

Mrs. Lourene Santley was hostess at the tea served at the headquarters last Thursday afternoon, and among those present were Percy Plunkett, Annie Mortimer, Charles T. Catlin, Mrs. A. L. Place, J. Frank Gibbons, Mrs. Newton Bennington, Mrs. Hudson Liston, Bertha Livingston, Ann Eglston, Edith W. Hubbard, Rev. F. J. Clay Moran, John R. Rogers, John H. Costello, J. B. Arthur, and others.

Tea will be served as usual next Thursday, and all members and friends are cordially invited. At the January reception of the Brooklyn Chapter, which was held at their headquarters last Friday afternoon, a very happy coincidence of the occasion was the celebration of the birthday of Cecil Spooner. Hearty congratulations were extended, and addresses in the interest of the Alliance were made by Mrs. Spooner, Rev. Walter E. Bentley, and others. Roy Newton Hair contributed piano selections, and Jessie McAllister, Harold Kennedy, and Baby Chalmers sang to the great delight of all. Edna May Spooner recited, Augustus Phillips gave several imitations, and Cecil Spooner rendered a charming chansonette. B. F. Johnston, secretary of the Chapter, gave an interesting talk, and Mr. Bentley's address compared the growth of the Brooklyn Chapter with that of other Chapters he has organized, and traced the beneficial effect of the Alliance upon the dramatic profession throughout the country. There was a very large attendance of both actors, the clergy and the public.

The Williamsport, Pa., Chapter held a reception recently in honor of the "Way Down East" company, in which the members were royally entertained. Refreshments were served and recitations were given by James D. Hawley and Max Schrade. There was a large attendance, and all enjoyed the occasion, which was the first reception given by the Chapter.

At the last meeting of the National Council the following clergymen were appointed chaplains of the Alliance in their respective fields: Rev. Arthur Mercer, formerly an actor and now pastor of the New Church (Swedenborgian), at Baltimore, Md.; Rev. D. C. Limbaugh, Unitarian, at Fort Worth, Kan.; Rev. C. H. Ebers, Episcopal, Spokane, Wash.; Rev. W. B. Allen, Episcopal, Nashville, Tenn.; and the Rev. George Chalmers Richmond, Episcopal, New York city.

As an evidence of the value of the work of the Alliance against Sunday performances the Police Commissioners of Providence, R. I., have given notice that in future no sacred concerts or entertainments can be given in that city unless every penny taken in goes directly to some charitable organization. Only a short time ago the Providence Chapter had a bill drawn up for presentation to the Rhode Island Legislature asking that Sunday performances be stopped, and this action is one of the results.

The work of the Actors' Church Union of Great Britain and Ireland is to be extended throughout the British Empire. The Honorable Secretary, Rev. Donald Hole, announces that a prominent priest of Melbourne is about to introduce the work in Australia, and that the Archdeacon of Kimberly, South Africa, is arranging to introduce the work on that continent.

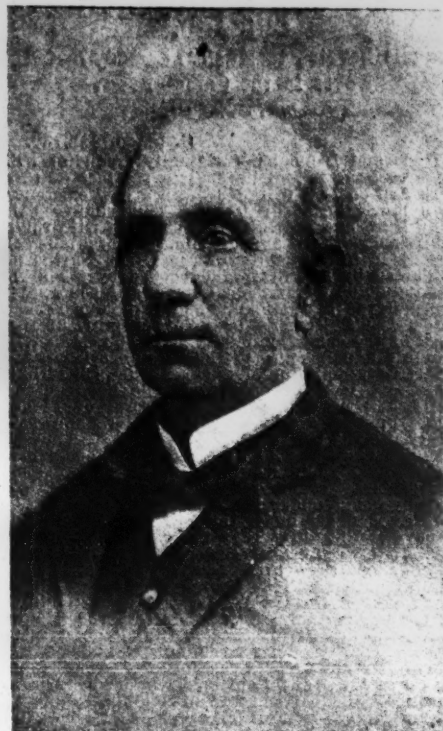
At the annual meeting of the Boston Chapter of the Actors' Church Alliance these officers were elected: President, Rev. William Harman Van Allen, D.D.; First Vice-President, Rev. Samuel Lane Loomis, D.D.; Second Vice-President, Mrs. Alice Kent Quimby; Secretary, Miss Anna S. Prout; Treasurer, Horace Parker Chandler; Council, Mrs. D. D. Addison, Mrs. W. T. Batchelder, Rev. William Thomas Beale, Mrs. Walter L. Doken, James Gilbert, Rev. Thatcher R. Kimball, Mrs. Arthur H. Bray, Miss Lucy Sampson, Rev. Edward Tillotson, Mrs. Henry M. Whitney. It was voted to send a delegate to the national convention in May, and Chicago was favored as the place for holding this.

REPRESENTATIVE OF THE AMERICAN STAGE

New Orleans Picayune.

THE DRAMATIC MIRROR has just entered upon its twenty-seventh year and has reached this venerable age (for a newspaper) by a steady adherence to high principles, and it is regarded as the representative journal of the American stage. May twice twenty-seven years find it as prosperous and popular as it is to-day!

PERSONAL



MCCLOSKEY.—J. J. McCloskey, the veteran actor and dramatist, is left by the death of H. F. Daly as the sole survivor of the "Old Guard" of the drama of 1849 in California. Mr. McCloskey is as clever and chipper as ever and as capable of work as in years past.

JEFFREYS.—Ellis Jeffreys, of London, has signed a starring contract with Liebler and Company, and will make her New York appearance this spring in the adaptation of *The Prince Consort*, by Cosmo Gordon Lennox. Miss Jeffreys will bring over with her a complete English company. Alfred Sutro, the author of *The Walls of Jericho*, has been commissioned to write a play for Miss Jeffreys, to be ready by Jan. 1, 1906.

RÉJANE.—At the eighteenth century soirée, which James H. Hyde will give Jan. 31, Madame Réjane will appear in a short play, written for the occasion by Dario Niccodemi, the author of *l'Hirondelle*. It will be called *Entre Deux Portes*, and will be laid in the eighteenth century. Réjane will make her farewell appearance in America at the Liberty Theatre for six performances only, beginning Wednesday evening, Feb. 1. She will present *Ma Cousine*, *La Passerelle*, *l'Hirondelle*, *Camille*, and *Zaza*.

TEMPLETON.—Fay Templeton has been engaged by Fisher and Ryley for the character of Lady Holyrood in *Florodora*, when that comic opera is revived in the Spring. Cyril Scott will be again seen as Captain Donigal.

TERRY.—Edward Terry has reconsidered his determination to return to England at the end of his engagement at the Princess. Instead, he will make a five weeks' tour, beginning on Washington's Birthday at Indianapolis and ending in Canada. Liebler and Company will manage the tour.

ELLIOTT.—Maxine Elliott has abandoned the proposed presentation this season of a new play entitled *The Lilac Room*. She will finish out her season in *Her Own Way*.

GORKI.—Because of the recent prominence of Maxim Gorki in Russia his play, *Nacht Asyl*, will soon be produced at the Irving Place Theatre, instead of in the Spring, as was originally intended.

NARELLE.—Marie Narelle, the Australian prima donna, entertained the members of the Australian Society of New York at a dinner given at the Hotel Vendome on Thursday evening last. Her fellow countrymen gave her an enthusiastic welcome.

SCHEFF.—Fritzi Scheff had a severe cold last week and the Broadway Theatre was closed until to-night (Tuesday), when *Giroffo-Giroffa* will be revived.

SHUBERT.—Sam S. Shubert sailed for England to-day (Tuesday) to look after his new London theatre, the Waldorf, and make final arrangements for its opening in May. He will be gone three weeks.

CONRIED.—Die Fledermaus will be given for Mr. Conried's benefit Feb. 16, and the usual rates doubled. Subscribers will be given first chance at seats.

ADLER.—Jacob Adler has arranged with Selwyn and Company to transact all his business. He has secured six theatres in various cities, and will go to Russia for actors to make up six companies, which will keep them filled with Yiddish attractions.

ARDECK.—The engagement of Agnes Ardeck, leading woman with Creston Clarke, and Malcolm Bruce Milne, barrister, Middle Temple, London, England, is announced. The wedding will occur early in the spring.

FEALY.—Sir Henry Irving has added Louis XI to his present repertoire, and the leading woman's part (Marie) is played by Maude Fealy.

WOODSON.—Elizabeth Woodson, who is playing ingenue parts with the stock company at the Alcazar, in San Francisco, was called upon recently to play the leading role in *The Girl and the Judge*, owing to the illness of Lillian Lawrence. On Monday night she read the lines, but by the following evening she was almost better perfect, and is reported to have given a most charming performance.

TELEGRAPHIC NEWS

CHICAGO.

Iroquois Devoted to Musical Comedy?—Chess Moves in the Game—Notes.

(Special to The Mirror.)

CHICAGO, Jan. 30.

Hyde and Behman's (originally Iroquois) will cease to be a vaudeville theatre the last of this week and on Feb. 6 it will begin a new existence as a musical comedy house. This change will bring Klaw and Erlanger into collision with their old friends, Stair and Havlin, because musical comedy is the specialty of the Great Northern, conducted by Mr. Stair and booked by his firm. The Randolph Amusement Company is the owner of the Hyde and Behman and it is understood that Hyde & Behman own 75 per cent. of the stock of the company, but in spite of this understanding and in spite of the very reassuring inadvertent remark of Manager Archie Ellis that Hyde and Behman do control the house absolutely and have it for a long term of years, public opinion seems firm that Klaw and Erlanger are the ruling spirits.

Manager Ellis, who has made many personal friends during his months of management and who probably conducted the theatre as well as anybody could under the circumstances, will remain as manager under the new experiment and he says significantly that the theatre will continue to be a musical comedy house until the people show they prefer something else. The first attraction will be George Hobart's Smiling Island, which George W. Lederer is managing. Mr. Lederer is coming here to see that the island does smile in the celebrated Randolph street house. What was described as a "bunch" of pretty girls are to be a leading attraction from now on at Hyde and Behman's. A local musical mixture, called Seeling Philadelphia, follows Smiling Island in that city and it is expected that the same production, changed to Seeling Chicago, a localized musical comedy, will follow Smiling Island after its smiles come off at Hyde and Behman's.

One detail of this new experiment at the Hyde and Behman that makes it particularly a competitor of Stair and Havlin is the dollar schedule of prices, the schedule, by the way, that carries all the blame, according to the management, for the failure of vaudeville to succeed there. The Great Northern maintains a dollar schedule. As if competing with Stair and Havlin via Hyde and Behman were not enough, on Feb. 6, which is looming up as a notable theatrical date in Chicago, Ben Hur will be put on at the Auditorium, and thus have the Great Northern between the nippers, the Auditorium being a few squares east and the Hyde and Behman a few south of Stair and Havlin's stronghold. Thus their old rival will be surrounded, virtually, in the second city of the country, which is steadily rising in theatrical importance.

Powers, on Feb. 6, will receive May Irwin in Mrs. Black Is Back. This whack at the hauteur of the house has caused a lot of talk about town. Wise ones think they see in the transfer of certain first-class bookings from Powers to the Illinois, and the sudden interruption of devotion to dignified art at Powers', a proof of favoritism, some say, on new lines, for some secret reason. The wise ones say this reason is one of the results of the Illinois fire. Business Manager John H. Mears said the rumor that May Irwin was first booked at the Great Northern was absurd.

The general patronage of theatres, aided by fine weather, has been pretty good. The bills this week:

Grand Opera House, Mansfield, fourth week, in Jekyll and Hyde, Beau Brummel, Ivan, Shylock, Parisian Romance and Richard III; Powers, Crane in Business Is Business, second and closing week; Garrick, Ada Behan in School for Scandal, second and closing week; Studebaker, Girl and Bandit, fourth week; Illinois, Virginia Harwood in Lady Shorn, McVicker's, Girls Will Be Girls, with Al. Leech, second and closing week; Great Northern, Hanlon's Superba; La Salle, musical stock in His Highness the Bey, eleventh week; Bush Temple, Players in Thelma; People's, stock in The World; Alhambra, After Midnight; Bijou, Why Girls Leave Home; Academy, Eight Bells; Columbus, Rags to Riches; Marlboro, Royal Lilliputians; Avenue, stock in In Sight of London; Howard's, Daughter of Corsica; Criterion, No Wedding Bells for Her; Auditorium, Ben Hur; Stetway Hall, Le Gendre de Monsieur Poirer in French.

James K. Hackett in The Fortunes of the King follows Mansfield, Feb. 13, at the Grand.

William H. Crane, long ago the singer, for years and years the comedian, suddenly becomes an emotional actor in the closing scenes of Business Is Business, and the strength and naturalness he revealed deeply impressed the Powers audiences. Perhaps his changes from grief to business and business back to grief were a bit too abrupt, but the situation, jarringly theatrical, is mostly to blame. The star's comedy and general treatment of the part were delightful. The play ran no better here than heretofore at the hands of the critics, and much of it was manifestly unsuited to American playgoers. H. Hassard Short played the son of Lechat with marked cleverness, and introduced a figure of unusual distinctness. Harry St. Maur, as the marquis, was equally admirable, and helped to make the brilliancy of the art of acting illuminate the gloom of the drama. Katherine Grey's emotional talent enabled her to make Germaine strong, yet it was a bit harsh and monotonous. Miss Grey and Walter Hale both showed technical prowess in their long emotional scene. The rest of the support was good. The production is solidly and richly equipped with scenery.

The Royal Chef follows Ada Behan at the Garrick.

Romeo and Juliet will be played by the Players at the Bush Temple next week, and Friends will follow. Stage Director Fred Powers is making elaborate preparations for the week of Shakespeare.

Ada Behan's Katherine has lost none of its distinction and the Garrick patrons, following it with close attention and evident deep interest, have expressed their approval with frequent enthusiastic applause. The critics have again praised the impersonation. Charles Richmond has not fared so well with the reviewers, but he has nevertheless given an effective Petruchio, human, natural and likely enough to be just the sort of man to tame such a Catherine. The audience took this view, and gave Mr. Richmond plenty of proof of the fact. He delivered Shakespeare with common sense and clearness that was most satisfactory in the midst of such cloying chewing as Charles Swickard's efforts were to speak the lines of Lucentio. Joseph Weaver, as Hortensio, was another offender, who did not seem to be able to take time enough to speak. Oliver Byron was a good Gremio, and William Redmond a good Baptista. The play drew well.

Richard Mansfield's Chevalier in A Parisian Romance attracted some of the largest houses of his engagement at the Grand. Like his Beau Brummel, the Baron was a true and elaborate delineation that made an ineffaceable impression. The death scene at the supper reached fully the high expectations. Morton Selten's Dr. Chenevix was most satisfying, and Leslie Kenyon's Henri was natural and adequate. Arthur Berthelet's Tirandol was clever. Eleanor Barry's Madame De Targy was one of the best characterizations of the kind that Chicago has seen lately. The entire sympathetic strength and the dignity and refinement of the aristocratic French woman were brought out. Gertrude Gheen discovered emotional talent as Marcelle, and Helen Glidden was as clever and successful as usual as a twittering bird of plumage in the society garden.

The strange attracting power of Jekyll and Hyde was again manifest on the North Side last week, when the Players produced that weird study of the genus homo at the Bush Temple. A dramatization by the mother of Stage Director Fred L. Power, Katherine Ober,

and played for a long time by her husband, George Ober, was used. George Alston's Jekyll was a fine embodiment of the magnanimous doctor, played with true judgment and skill, but he was not so praiseworthy, though it was entirely sufficient, apparently, for the great majority of the female patrons. Contrasted with the Senator in The Senator, the dual role showed notable versatility. Kate Blanche gave a capital comedy interpretation of Mrs. Poole, housekeeper of Hyde's home, and displayed a wealth of b'less English. Charles Balsara's Dr. Lanyon was admirably sane and strong. Its depth and dignity made a most successful appeal across the footlights. Mabel Montgomery being out of the cast, Gertrude Rivers played Mabel Carew, and endowed her with a fine womanhood, which was conveyed with Miss Rivers' usual skill, especially observable in this instance in emotion. Mabel Montgomery was ill and out of the cast at the Bush last week, and Fred Power was threatened with diphtheria.

John D. O'Hara and Margaret Maclyn are playing with the new San Francisco Majestic Stock company, alternating at the Majestic and the Liberty in Oakland, both of which are under the management of Harry W. Bishop, and playing in each production two weeks.

Charles H. Sergel, for nearly a quarter of a century a Chicago purchaser and publisher of plays, will leave for Europe this week to be gone five months. He will visit the leading cities of the Continent, also Algiers, Egypt and England, and make a special study of theatrical conditions, theatre construction and other details of the play world. Mr. Sergel is a member of the Press Club and President of the Dramatic Publishing Company.

Acting Manager Samuel Gerson, of the Garrick, who had to postpone his trip to New York, will leave Feb. 6 for that city.

Mansfield will not play Beauchamp in Chicago or elsewhere this season.

Ralph Edmunds, formerly of the New York Sun, is in the city ahead of Henry W. Savage's Parsifal, which is coming to the Illinois.

Louise Beaton gave her excellent Rachel Goldstein at the Bijou fourteen times last week with her usual unvarying merit. Popular appreciation was as prompt and enthusiastic as usual.

Two prominent lawyers and the State Inspector are at work on an amendment to the child labor law looking to the issuing of permits to stage children after due investigation. Managers Roche and Brown, of the Academy and Alhambra, have been active in this work.

Girls Will Be Girls has produced almost continuous laughter at McVicker's and will have a fortnight's record of good business. Al. Leech shows he is one of the best equipped comedians at present before the public, and he is more than half the real value of Girls Will Be Girls. His songs, dances and low comedy are all thoroughly enjoyed at McVicker's, and his encores are too numerous for particular enumeration. His old sketch with the Rosebuds, woven into the musical mixture, brings down the house as completely as ever. Gladys Claire and Christine Cook are especially bright. The newest member of the trio with the star, Norma Mendia, is a promising bud. Winfred Young made Nathan Hanley an unusually popular wooer and some of his most serious and appealing postures and expressions were good enough to kindle an old maid of forty. Lillian Bayer gave Madeline Scribner grace, life and good looks and she has to repeat her songs. Edward O'Connor's Sparrow and John Keefe's sheriff were two of the most successful characters in the support. The chorus was well supplied with pretty girls and good voices, and there were numerous catchy songs. The scenery is excellent.

David Harum drew well at the Great Northern last week and helped to maintain that ten per cent. lead over last year's business which, in spite of reduced seating capacity, has been the record of the theatre this season under Manager Fred Ebert's guidance. William H. Turner's success in the title-role is well known, and he is supported by a good company which includes James W. Ashley as Lennox, W. D. Clafin as the general, William Robert Daly as Chet, Walter Pratt Lewis as the deacon, Charles Elbridge as Zeke, Patricia Clare as Mary, and Edie Gerson, whose Aunt Polly is good enough for any production of David Harum.

The acrobatic specialties of the Brothers Byrne rescued the performance of Eight Bells at the Columbus last week, though the favorite old attraction had good audiences and some of the strenuous comedy pleased them. Jack Magie has gone East to play Hooligan in Hooligan's Troubles. Ed Kimball, who was Major Yell in H. B. Emery's Texas Steer during its 1,500-mile tour in the West this season, is back in town. May Stockton, of the same company, is in a Chicago hospital.

Morris McHugh, of the Bush Temple Stock, has been ill in a local hospital, but will be in the Romeo and Juliet cast next week.

Charles W. Burrill, of Chicago, has joined Margaret Anglin's company for her new production, A Wife's Strategy.

J. M. Ward, formerly manager of the Alhambra, now conducting a circuit of theatres including Saginaw, Bay City and St. Charles, was in town last week visiting the scenes of former battles.

James H. Browne, manager of the Alhambra, is particularly proud of a handsome new office desk, fine and complete enough for a Vanderbilt. It was given him as an evidence of esteem by his staff of assistants about the theatre.

The fame of Hart Conway's production of Robert Browning's Pippa Passes has led to a second production of it in Chicago Feb. 3 in Sinai Temple by the original cast.

Edwin Wallace, formerly of the People's Stock, has just closed a five weeks' engagement with Who Goes There.

Larry McCarty, manager of the Boston Theatre, of Boston, and the producer of Black Crook here at the time of the World's Fair, in McVicker's, was calling on Chicago friends last week.

Charles H. Yale's Devil's Auction came to town last week (Marlowe) after several years, and Mr. Yale himself came on from Philadelphia to see the production. This is his first visit to Chicago in seven years. He said the Auction had been a great success this season, even in the West, where "store theatres" are supposed to be making life miserable for many owners of traveling attractions. The Auction started Aug. 12 last at Philadelphia, and went West across the continent, and after crossing back via Canada as far as Halifax, will return to Maine and close in June. The Auction was a great boon to the Marlowe last week, doing a fine business and attracting especial attention to the newly opened theatre.

The equipment of scenery was thoroughly excellent, the company good and the specialties better. The best in the cast included George Topack as Tobey, Alice Stoddard as the Poor Shepherd, W. H. Lorella as the Farmer, Lizzie Wilson as the Milkmaid, George Herman as the contortioning imp, and Violet Sidney as the Fairy Queen. Alfred Latell was a pretty good Auctioneer.

Francis Boggs informs me that he and Chris Nelson have leased the Thirty-first Street Theatre and are spending several thousand dollars in necessary improvements. The house will open Feb. 12 with May Hosmer as the stock star.

It is announced that The Earl and the Girl will be produced at the Garrick March 5, that Hopper will follow in Elvysa May 1, and that a big summer production with a really all-star cast will go on in June.

The run of The Girl and the Bandit at the Studebaker is at present so encouraging that its original time of three weeks has been extended to five, postponing the return of The County Chairman, due Feb. 6, one week, and it seems probable that the Perley attraction will remain until Feb. 25.

The Lost Wife, at the People's last week, gave the leading woman, Lillian O'Neill, an unusual opportunity and she responded with an admirably true and strong characterization of Mrs. Marston. She carried the emotional climaxes with a display of power and technical excellence rarely seen in stock companies, and her immediate reward was frequent applause. Eugene Moore's Ray Marston was natural, sincere and

finished, and Jessie E. Pringle's Nora showed how well a versatile and clever character woman can do a young girl when necessary, for she was a very pleasing Nora indeed. Joseph O'Meara's Sir Noel was an exceptionally strong and complete fulfillment of the role. The handsome and thoroughly well filled out settings betrayed the good taste and care of George Berry, the stage director.

OTIS L. COLBURN.

BOSTON.

Ethel Barrymore in Sunday—Cohen's Luck, The Burgomaster and Sag Harbor—Notes.

(Special to The Mirror.)

BOSTON, Jan. 30.

Several changes of bill of importance were made in Boston to-night, and good business was the rule all around town.

Ethel Barrymore draws society to the Hollis just as her uncle, John Drew, did the week before. Sunday was well liked, and Miss Barrymore's impersonation of the Western mining camp girl was among her best works. Only one change, and that a minor one, has been made in the New York cast.

It will be interesting to see how Mrs. Wiggs of the Cabbage Patch does at the Boston, for the play had a long run of prosperity at the Park last season at considerably higher prices, and this is the biggest auditorium in the city. The cast is very nearly the same as during the first production here, with Madge Carr Cook, Helen Lovell and William T. Hodge in their original characters, but Bessie Barrymore now plays Loye Mary in place of Mabel Tallaferra.

Another high-priced success that came back here to play at popular prices this week is The Burgomaster, which has always done well here since its original appearance at the Tremont. The title-role is taken by Oscar L. Figman, while local interest centers in Fred Bailey, who was only recently a Boston amateur, and appeared in Cadet and Bank Officer productions.

Sag Harbor is being given a special production at the Castle Square, the first time that this homely picture of country life, by James A. Herne, has been seen here at a stock company production. Charles C. Brandt has been engaged to take Mr. Herne's old character, Capt. Dave Marble, in which he has already starred.

Joe Welch in Cohen's Luck at the Grand Opera House had another reason for popularity besides the cleverness of the star. Olive Temple, who is the leading lady, was a Brookline girl, and did her first stage work in the amateur plays given by the high school in that exclusive suburb.

James K. Hackett is in the second and last week of his engagement and The Fortunes of the King appeals with special force to the body of playgoers who are so loyal to him as a favorite. He is an ideal hero, Charlotte Walker is an attractive heroine, and every graduate of Smith College within reach of Boston is going to the Tremont just to see Flora Bowley, whose debut has been successful indeed.

Louis Mann's notices at the Park with The Second Fiddle have been something remarkable, and it will not be the fault of the critics if the theatre is not packed all the remainder of the engagement. Business has not been as good as Mr. Mann's splendid work deserved.

Lulu Glaser and A Madcap Princess are doing about as well at the Colonial as she did with Dolly Varden last year, and that was considered a phenomenal engagement. Miss Glaser's tomboy royalty is the chief feature of the successful comedy opera. William Pruette looks and acts like Henry VIII, and Bertram Wallis proves a capital lover.

Wright Lorimer continues with The Shepherd King at the Majestic, where the seventy-fifth performance in Boston was observed to-night by the presentation of loving cup souvenirs. The play is effectively acted throughout, and Edward Mackey, Charles Kent, May Buckley, and Nellette Reed are among the principal favorites.

The Forbidden Marriage is the play of the week for the stock company at the Bowdoin Square, and the full company is cast in the melodrama. Charles Miller is the Ned Wainwright, and both Charlotte Hunt and Eugenie Du Bois are in the cast, a rather unusual combination for this popular stock company, as in recent productions they have been alternating as heroine.

The Bank Officers will give a dress rehearsal of the comic opera for their theatricals this week, and it will partake of the nature of a professional matinee, as all the leading actors playing in town will be invited.

There was a special feature connected with the performance of Mrs. Wiggs at the Boston to-night, for the management offered \$100 to the person who should identify the original of the story as she sat in the theatre to see the play. It was a bit of very clever advertising.

Joseph F. Hall, of the executive staff of Wright Lorimer, was confined to his rooms at Hotel Lexington last week by an attack of the grip, but is now able to be out.

It was not generally known by those who enjoyed the work of Helen Owen at the Castle Square last week that she was the daughter of Kate Ryan, who also appeared in the bill as a special engagement.

The Aldermen having carried their point through by means of annoying the theatre managers, it now becomes the duty of the Common Council to step forward to see what it can do in the way of getting theatre passes. It is to be inferred that that was the motive of the resolution providing for a censorship of the lithographs which might deprave the morals or which might be displayed near schools or churches. The resolution was sent to the Committee on Licenses.

Charles Willard, of the Checkers company, went into a store devoted to the sale of pet animals when he was playing at the Globe last week, and was smitten by the charms of a pet monkey. He resisted the temptation to buy, but regretted it afterward and expressed that regret to somebody in the company. The result was that his associates got up a subscription and presented him with the little beast, and that he had a tremendous amount of trouble at various hotels for the remainder of his Boston engagement.

James A. Bliss, formerly a favorite at the Castle Square, writes me from the Belasco, Los Angeles, that he is having a happy and prosperous season in Southern California.

Although no positive statement to that effect has yet been made, it is commonly understood that Messrs. Pixley and Lunders, who have been responsible for so many of Henry W. Savage's successes, are collaborating upon another which will run at the Tremont for the Summer season.

Rev. Frederick A. Wiggin, in his sermon in Potter Hall last week, made an emphatic reply to Rev. A. C. Dixon and his views of religious theatricals. He said that they were a help to true religion and suggest the beauty of leading a true religious life.

Thus far no bill has been introduced in the Legislature to undo the blunder caused in the last session by incompetent drafting of the bill so that Boston theatres have to be licensed twice, once by the Mayor and once by the Aldermen. A measure has been introduced, however, to prevent such shameful holding up as in the case of the Boston and the Tremont, and in the interests of Managers McCarty and Schoeffel it provides for protection from unreasonable delays in granting licenses. Under it the manager may appeal to the Mayor.

Leonora Bradley, of the Castle Square Stock company, is seriously ill at the Perry Hospital, having just undergone an operation there.

Herbert R. Thayer, who was property man at one of the houses in this city, was sent to Deer Island last week on account of a bit of substitution which he had worked on a diamond loaned to him by Stella D. Roberts, a friend. He had borrowed the ring several times, but once it came back with a paste substitute, and as a result he must pass eight months at the House of Correction.

There was a great flurry in press agent circles in Boston when the news came around that A. Toxen Worm, the great Dane of the Liebler forces, who is now here doing special work for

Mrs. Wiggs, was engaged to marry Aline Redmond, of The Second Fiddle. When questioned each seemed coy, and referred reporters to the others.

Romeo and Juliet is to be given a production by the stock company at the Castle Square, and among other works to be seen are The Sixth Commandment, a Nihilist play, Carmen, The Eternal City, and Held by the Enemy.

A little knot of friends attended the funeral services for Fannie Marsh, formerly an actress at the Howard Athenaeum and Boston Museum, as well as in other stock houses. The last rites were held in an undertaker's rooms not far from the house where she used to play. In private life she was Mrs. Fannie Stevens, and she died at her home on Columbus Avenue after a week's illness of pneumonia. For nearly twenty-five years her name has been so rarely heard that few imagined that she still lived. Her retirement took place more than twenty years ago, and it was almost twice that period when she was at the height of her success. She was leading woman at the Howard Athenaeum when that was a stock theatre and managed by Isaac B. Riel. About thirty years ago she opened a theatre in Portland, which she managed for several years with considerable profit, becoming quite a favorite as a stock star. She left a large circle of relatives, among whom are Fred Stevens, of East Jaffrey, N. H.; Frank Stevens, Mrs. Lew Benedict, wife of the famous minstrel, and Mrs. Edwin F. Brown, of Moultonboro, N. H.

At the Hollis Street Theatre Jan. 26 the State Society of the Daughters of the Revolution gave a performance in aid of their Cambridge Memorial Fund. It included The Kettle, a comedy by Rebecca L. Hooper and Elizabeth Denmore; songs by Gertrude Holt, Zangwill's dialogue, Six Persons, by Isabelle Irving and Wilfred North; a monologue by Charles Stowe, original songs and dances by Mabel Daniels, the one-act play, Chatterton, by Wright Lorimer and Charles Kent, May Buckley, and Margaret Hayward, of his company; The Skates, a dance by Edith Rotch and Pauline Jones; a scene from A Copper Complication, by Miss Hooper and Miss Daniels, and grouping of flags by members of D. R. JAY BENTON.

ST. LOUIS.

Success of The Royal Chef—Union Made Music—Carnation Day—Attractions.

(Special to The Mirror.)

ST. LOUIS, Jan. 30.

January, generally a bad month here theatrically, goes out with quite a creditable showing, although at several of the houses the post-holiday dullness was often in evidence. Adele Russell finished an indifferent week in Brother Jaces at the Olympic. The fifth visit of The Prince of Pilsen at the Century fared better. But for the studied efforts of the treasurers of the two theatres to "dress the house" from night to night the lessened attendance would have been all the more noticeable. St. Louis newspapers are studiously missing the point contained in the unprecedented run of The Royal Chef at the Garrick. Although the Shuberts' advertised run of the piece is calculated to show that a new order of things theatrical has ensued locally, the impression gained from reading the dailies is that nothing unusual is happening in town, when, as a matter of fact, a four weeks' run of a musical piece has never been heard of before in these parts. In their desire to rhetorically tinker up the admitted deficiencies of Dave Lewis and Ben Jerome's tinkling and lifting trifle, the newspapers writers overlook the fact that now that we want to have a million population right after the Fair and the expansion idea ought to be taking hold on us, the very first sign of our metropolitan growth—namely, "runs" at the playhouses—ought not to be discouraged.

At the Olympic to-night William Gillette opened in The Admirable Crichton at \$2 per.

Otis Skinner, that intrepid searcher for novelty and long-shot essayist, has a place after his own liking in The Harvester, with which he began at the Century last night. As the gypsy rover he presents a picturesque front and many neatly wrought lines. Mr. Skinner has brought us another good company, one evenly good, one in which the hiatus between the star and the leading man and leading lady is not so strongly marked: for all of which we are duly grateful. In the company are George Clarke, J. M. Colville, Walter Lewis, Russell Crauford, Lizzie Hudson, Marion Abbott, and Maud Durbin.

Circusleute (Circus People) was the Helmann-Weil offering at the Olympic last night, the occasion being the benefit of Louise Pellmann. Miss Pellmann had the ingenuite part and was in it from start to finish. The aroma of the sawdust arena was all over the house, and a selection much different from those which have gone before under the same auspices could hardly have been chosen. Miss Pellmann's numerous admirers among the younger German-American set were out in force and welcomed her in customary fashion and with a floral shower large even for a German night at the Olympic, where much liberality in these matters has always been noted.

Too bad that such an acid bit of satire as The Beauty Doctor could not have been sent to a house where those who suffer most from the beauty worry most do congregate. At the Grand yesterday matinee a big crowd started the pulchritudinous physician of St. Louis stay in profitable fashion. It was like reading all the skin and hair and manicure recipes in the Sunday papers to listen to the dialogue, and the songs proved to be a smart verbal concoction in which the attempt to write fine music was not so distressingly apparent. Florence McNeill is the prima donna and sings very acceptably.

At Havlin's Theodore Kremer's Fatal Wedding is on view. Nestor Lennon has the part of Howard Wilson and made considerable out of his clubman. Tessie Farrell appears as Mabel Wilson. The little mother part is to be taken alternately by Cora Quinten and Zena Keif. The special feature of the bill is Gertrude Haynes and her choir.

The Imperial people heard their cue this week long before Sherlock Holmes came to town. They began to advertise William Gillette's Sherlock Holmes right smartly soon after the great actor's name flashed along the dead walls as Admirable Crichton. As a result there were many inquiries as to how Gillette could play at two theatres in one town in the same week. At the Imperial information on this mooted point was meagre. Our old citizen, Erroll Dunbar, who now is Sherlock Holmes, may want to resent this dressing in borrowed robes, but he did not show it yesterday when he went on as the famous detective. Dunbar has quite a history here which advantageously exploit. He tried his hand at every kind of employment with varying success long before he felt that the stage was his calling. Always a self-reliant fellow, straight as a string, he made many friends, got a taste of the life in private theatricals among the swell set, and then carried a pike for Lawrence Barrett in Francesco da Rimini. His rise has not been rapid because he is an independent sort of chap. He saves his money, and when things don't just suit him he lays off half a season or so and goes to Europe. When he gets back and finds nothing ready to his liking, he'll pick up any decent commercial scheme, earn a lot of dollars, and wait till some manager for whom he is always look-

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

ing puts him in line again. There's not a young actor on the stage to-day who values personal independence more justly or highly than Errol Dunbar. At the Imperial yesterday he gave a forceful presentation of Sherlock Holmes, rich in quiet, tense moments and always interesting. Dunbar uses all the remarkable light effects that he can get for so much in the Gillette version; in fact, he seeks to give us a faithful replica of this best melodrama of its kind and measurably succeeds. The offering is at popular prices and many matinees to catch the nimble quarter.

A week of indifferent business came to an end Sunday evening at the Odeon, where all the Comforts of Home was on view. The Ironmaster, first introduced by the Kendalls, goes on tomorrow night. Rumors of changes in the company amounting almost to disruption are rife. One paper mentions reorganization to the extent that Thomas McLarnie, Hardie Kirkland, and Thomas Davies, who have been playing leading parts, are to quit, and that Lawrence Marston, stage-manager, is to leave also. Much of this information came out in a letter from McLarnie to one of his newspaper friends, the contents of which were republished by the management. Other papers have since taken up the matter. The fact that the company is in hard lines and the entire venture in a bad way seems to be generally admitted.

At the Crawford a new romantic melodrama, The Hills of California, is on. William Bonelli, in An American Gentleman, did better than usual at the same house last week. The Crawford are holding on to their Fourteenth and Locust streets site in the hope that Locust Street will soon be cut through the old Exposition building and work on the new Carnegie Library commenced. If the Crawfords can hold out that long the chances for a sudden increase in the value of their plant for purposes other than theatrical is assured.

Across the big bridge, in East St. Louis, there's trouble among the "musicians." Those musicians who have heretofore belonged to the St. Louis Musicians' Union have decided to withdraw and form a union of their own. This action has been brought about by the lack of employment at the high price of \$12 a day, which is the scale in St. Louis, and which East St. Louis is compelled to charge or be blacklisted by the local union. The price for union-made music was advanced from \$5 to \$12 per day last May in order to keep pace, among other things, with the advance in rents and other luxuries. The \$5 rate suited East St. Louis patrons of union-made music all right, but they could not stand for the same harmony at an advance of nearly 250 per cent. Even labor unions of East St. Louis were unable to hire a number of bands for the Labor Day celebration last fall, their custom always in the afternoon of that day. The East Side Opera House has been relying on piano music for its attraction effects on aforesaid account. Petitions are in circulation—the right of petition not yet being denied by labor union rules—looking to an abrogation of the rate and the formation of a new union that will make for harmonious betterment of conditions at the other end of the big bridge. But just when troubles were at their worst the Mississippi River froze over wide and tight and such East Side musicians as had work on this side could cross the ice bridge without paying tribute to another octopus, the Terminal Association, which controls the Eads Bridge. It is the Terminal Association which slings its nets at the terminals and we don't care who owns the railroads.

The big musical event in prospect is the Apollo Club concert, for which a choice programme has been arranged by Charles Galloway, the scholarly conductor. The soloists, both of whom appear for the first time in this city, are Muriel Foster, contralto, of London, and Anton Hekking, the Belgian 'cellist. Senor De Gogorza, the New York baritone, has an engagement with the Morning Choral Club, 13.

Mr. McCarthy, the well-known Boston theatre manager, was in the city a few days last week. He took several hard looks at The Royal Chef but his purpose was not revealed. The Royal Chef closes 4, and is booked for ten weeks at the Chicago Garrick. Cecil Lean, husband of the prima donna, Florence Holbrook, joined the company last Saturday, relieving William Seltzer in the part of Lord Mito. Following The Royal Chef comes A Chinese Honeycomb (Eastern company) for one week, and then Paula Edwards in Winsome Winnie for three weeks.

Emma Fassett, a St. Louis young lady who has sung in amateur opera with fine success, has gone to Boston under a three years' contract in choir work. Her singing of Lucia di Lammermoor some months ago was quite an event and made the way clear for the profitable church alliance which she has just secured.

Carnation Day, the anniversary of the late President William McKinley's birth, was generally observed by the theatre folk yesterday, the extra stage decorations wherever admissible calling for the lavish use of the red carnation, the martyred Executive's favorite flower. The soloist at the next Choral Symphony Society is to be young Josef Hofmann. This will be the first time he is to appear under "society" auspices, but the question of local guarantees for high-class musicians has, for some reason or another, come to be a difficult one, and it is not far toward artists of the first rank to have to worry about managerial and financial matters.

J. A. NORTON.

WASHINGTON.

Sothern and Marlowe—Ruth Mackay Hurt by a Fall—Music News.

(Special to The Mirror.)

WASHINGTON, Jan. 30.

The joint appearance of E. H. Sothern and Julia Marlowe is to-night's decidedly interesting dramatic event, and the New National Theatre is well filled with an audience of distinguished character. The opening bill is Much Ado About Nothing. It will be repeated Tuesday night and Wednesday matinee. Hamlet will be given Wednesday night and for the remainder of the engagement Romeo and Juliet. A tremendous advance sale is noted, notwithstanding the unusual increase in prices. Kyrie Bellew next week in Raffles.

At the Columbia Theatre, Richard Carle in The Tenderfoot is the attractive offering. The company includes Phil Riley, Charles A. Morgan, Edmund Stanley, Henry Norman, William Rock, Helena Frederic, Nellie Lynch, Beatrice McKenzie, and Minerva Courtney. Forbes Robertson and company follow.

Those popular comedians, Ward and Vokes, present a new edition of A Pair of Pinks at the Lafayette Square Opera House, and the opening to-night is to a capacity attendance. New and catchy songs and specialty features of merit are introduced by Lucy Daly, Blanche West, Margaret Daly Vokes, Tony Williams, Charles Howard, Will West, Doris Russell, Lillian Lerner and others. Kellar the magician is next week's announcement.

McFadden's Row of Flats is the card at the Academy of Music. The Speck Brothers, Billy Barry, Jr., Joseph F. Willard, Harry Fentell, Otto Brothers, Gussie Nelson, and Lizzie Conway are prominent in the company. In Old Kentucky is the underline.

Ruth Mackay, leading lady with N. C. Goodwin, met with a fall Monday night during the performance of The Usurper, by which she sustained serious internal injury, which was slightly thought of at the time. She continued pluckily to keep up the performances until Wednesday night, when at the finish of the first act she was so completely exhausted that physicians were summoned to attend her. The second act was played by her understudy, Georgie Mendum. Miss Mackay, being revived, determined to finish the play, which she did, though suffering greatly. By the physician's advice she has rested during the rest of the engagement and will probably be able to continue.

The fifth and possibly the last subscription concert of the Washington Symphony Orchestra occurs next Friday afternoon at the Lafayette square. The support accorded the orchestra has been wholly inadequate to the expense of maintaining this musical body, and unless there is a wholesome revival of interest this splendid or-

ganization, which Reginald De Koven, by his untiring efforts, has brought to a plane of remarkable superiority, will disband. To the failure of original subscribers in making good their promised subscriptions the present trouble is credited. It is to be greatly regretted.

The National Theatre and the Columbia have exchanged assistant treasurers. Edward J. Fowler, of the Columbia, comes as assistant to his brother, Treasurer William H. Fowler, of the National, and Ernest Betz, of that house, goes to the Columbia as assistant to Treasurer Ned Stein.

The boy violinist, Franz von Vecsey, was heard at the Columbia Theatre last Tuesday afternoon by an audience that filled the house and included every violinist in the city. The verdict at the conclusion of a trying programme was that the boy was a wonder, with a technical skill that was marvelous.

To-morrow afternoon (Tuesday) Paderewski's piano recital at the National Theatre is a practically sold out occasion. JOHN T. WARDE.

PHILADELPHIA.

Blizzard Too Much for Philadelphians—John Drew and Other Attractions.

(Special to The Mirror.)

PHILADELPHIA, Jan. 30.

The blizzard of last week left an ugly record, one that none of our managers will care to refer to. Business failed to recover up to the very close of the week. Several companies were severely injured financially, so much so it is said assistance had to be extended to them to get out of town. It is a long time since business was so generally hurt. There is no picking out who did the best or worst. Tuesday morning's papers gave all the new attractions good notices, but these could not pull against the elements.

There is a general changing of attractions in almost all our houses this week. John Drew is the only star to appear. He opens at the Broad in The Duke of Killcrankie. As he is a general favorite his prospects are excellent.

Woodland commences a two weeks' engagement at the Chestnut. Piff! Paff! Puff! returns Feb. 13.

The Opera House will be occupied for the next three weeks by Hamlin and Mitchell's Babes in Toyland.

Ezra Kendall is at the Walnut in Weather Beaten Benson.

The Forepaugh Stock revives The Three Guardsmen with Mr. Barber as D'Artagnan, Miss Franklin as Anne, and Florence Roberts as Lady de Winter.

Denman Thompson brings his six weeks' engagement at the Park to a close, and is followed by Morgan in The Eternal City.

In Old Kentucky is making one of its numerous returns at the Grand Theatre. Next week, Me, Him, and I.

The Two Little Walfs opened at the Arch Street Theatre. The Little Outcast next week.

The National Theatre has that celebrated tear-extractor, Wedded, but No Wife. Next week, A Child Wife will be seen.

Smiling Island is in its last week at the Casino. It is to be taken to Chicago. Joe Hart and Miss De Mar come to this house next week.

The stock company at the Standard is playing that ever popular play, Why Women Sin.

The Grand has the popular comedian, Al Wilson, in The Watch on the Rhine. Next week, Texas.

On the Bridge at Midnight is at Hart's Kensington.

Tracked Around the World is at the People's. Next week, Across the Pacific.

S. FERNBERGER.

PITTSBURGH.

Plans of the Harry Davis Stock—Parsifal—Eugenic Blair—Old Favorites Back.

(Special to The Mirror.)

PITTSBURGH, Jan. 30.

At the Bijou is another of its annual favorites, Andrew Mack, in The Way to Kenmare. Louise Beaton, in Rachel Goldstein, next week.

Eugenic Blair and a good supporting company are seen at the Gayety in Her Second Life. The Jewel of Asia is the underline.

Olympie is the play offered by Amelia Bingham and the new Harry Davis Stock company at the Alvin. Next week A Modern Magdalen will be offered as her final engagement.

The Dequense offers Nat M. Wills in A Son of Rest. George Sidney, in Busy Izzy, follows next week.

Nellie McHenry in M'iss is seen for the first time at our uptown playhouse, the Empire, opening to-night to good attendance. This is Miss McHenry's second booking here this season. The Ninety and Nine, which played at the Gayety last week, will play at this house next week.

The Avenue has now started upon another venture by playing 10, 20 and 30 cent combinations, beginning to-day with At the Races. Matinees will be given daily, when 25 cents will be the highest price. Next week, To Die at Dawn. Savage's Parsifal in English holds the week at the Nixon, and Edna May, in The School Girl, will follow.

Muriel Foster, contralto, will be the soloist at the Pittsburgh Orchestra Concert, Emil Paar, conductor, at Carnegie Music Hall on Friday and Saturday of this week.

At the close of Amelia Bingham's four weeks' engagement at the Alvin 11, Robert B. Mantell, assisted by Marie Booth Russell and the Harry Davis Stock company, will commence a season of several weeks. His repertoire will include Richard III, Othello, Richelieu, and The Dagger and the Cross. After Mantell, it is expected, Robert Hilliard, Kate Claxton, Elita Proctor Otis Louis James, and James O'Neill will play successive brief engagements. ALBERT S. L. HEWES.

BALTIMORE.

Raffles, Piff! Paff! Puff! and Other Offerings—Good Business During Storm.

(Special to The Mirror.)

BALTIMORE, Jan. 30.

The attraction at Ford's Grand Opera House this week is Kyrie Bellew in Raffles. Mr. Bellew is supported by an excellent company, including E. M. Holland, Hattie Russell, Olive Wyndham, Mignon Beranger, Albert Grass, Frank McCormack, Frank Conner, Frank Robert, Alfred James and Lorina Atwood. The advance sale for the week is large. Eleanor Robson, as Merely Mary Ann, will follow, Feb. 6, and George M. Cohan in Little Johnny Jones will be seen Feb. 13.

F. C. Whitney presents Piff! Paff! Puff! at the Academy. The four principals are Fred Mace, Alice Fischer, Robert Graham and Minnie Daly. E. H. Sothern and Julia Marlowe in repertoire will follow. The Rogers Brothers will be seen Feb. 13.

The bill at Chase's Theatre is The Ticket-of-Leave Man. London Assurance is to follow.

Kellar, the Magician, assisted by Paul Valadon from Egyptian Hall, London, holds the stage of the Auditorium. Next week, McFadden's Flats. Across the Pacific entertains the patrons of the Holiday Street this week. The underline is Too Proud to Beg.

A Girl of the Streets, in which Lillian Mortimer stars, is at Blaney's. Terry McGovern in For Fame and Fortune will follow.

Quincy Adams Sawyer is presented at the Lyric. Helen Lackaye, of the De Witt company of Players, at Chase's, resigned from the company on Saturday. Miss Lackaye is the sister of Wilton Lackaye, and goes to New York to take another engagement.

The attendance at the theatres during the recent blizzard was remarkable. Notwithstanding the cold weather, all the houses were well filled. John Craven, John Waldron and Mr. Burkhart have resigned from the De Witt company of Players, at Chase's Theatre. Their places have

been filled by Frank Donithorne, Austin Stevens and Joseph Edgerton.

George Edwards, the well-known manager, spent some time in Baltimore last week. Mr. Edwards came here to consult with Charles B. Dillingham. HAROLD RUTLEDGE.

CINCINNATI.

Ben Hur and The Strollers—Stock Companies and Melodramas.

(Special to The Mirror.)

CINCINNATI, Jan. 30.

Ben Hur begins its last week at the Grand to-night, making a total stay of five weeks at this house. Madame Schumann-Heink, in The Lottery of Love, is to follow Feb. 6.

The Forepaugh company at Robinson's put on When We Were Twenty-One yesterday, and scored another success. Jack Farrell had the leading role, and was given excellent support by Lavinia Shannon, Henrietta Vaders, Eugenia Webb, Gilbert Ely, Frederick Forrester, and others of the company. Sowing the Wind will follow.

The Strollers, for the first time here at popular prices, is the week's attraction at the Walnut. In the company are Robert Lett, who became a great favorite here during the early days of the Chester Park opera, May Bouton, Dwight Allen, Eugene Luneka, Maida Snyder, Joe Smith Marba, Lester Brown, George Lydecker, Beatrix Cadiz, Lons D'Artry, Frederick Shea, Samuel Brobst, and Bertie Dale.

The Postillion of Muenchberg was the offering of the German company at the Grand last night.

A Prisoner of War is the bill at Heuck's this week. The play deals with events of the present war in the Far East, the scenes being in and around Port Arthur.

Howard Hall is at the Lyceum in The Wolf's Paradise. The feature of the performance is his rescue of a child from a den of lions. H. A. SUTTON.

UNIVERSAL PEACE THEATRE.

The Universal Peace Theatre Company, having for its chief aim to further in every way the abolition of war and to promote international arbitration, was incorporated about three months ago.

In time the association intends to erect a Universal Peace Theatre, or American Palace of Peace, which will stand as an embodiment of a permanent organization to introduce the universal peace doctrine into the homes of the people, and as a lasting testimonial of esteem and recognition to President Roosevelt for his course in the interests of international arbitration, and as an advocate of peace.

The company will seek to introduce arbitration into the schools and workshops and, above all, into the theatres. It will be a thing of, and for all, the people, to further which object and prevent any appearance of sectarianism the organization grows much stronger. The two vice-presidents are Nat C. Goodwin and Joseph T. Hogan.

A branch of the company is the New York Playgoers, a club modeled on the lines of the Playgoers' Club, of London. The club will have handsome rooms and provide interesting entertainments for the members. The club will have a gathering on Feb. 16 for the committee interested to talk over plans and methods, and for the reception of the press. A concert will be given by the club on Feb. 26 at some leading theatre to be announced later.

The company at present has its offices in the Hindson Theatre, but will soon have larger quarters, in view of the rapidly growing organization.

The names of the committee who are interested and working for the Universal Peace Theatre are Alex. B. Ebin, secretary; Lillian Russell, Madame Schumann-Heink, Lawrence D'Orsay, Sir Charles Wyndham, John Drew, John Philip Sousa, David Warfield, J. E. Dodson, Edward Terry, Nat C. Goodwin, Henry Miller, Annie Russell, Rose Coghlan, R. S. Freedman, M. D. R. H. Anderson, M. D., Julius Gans, Elias Gluskin, S. D., Arnold Daly, Charles Klein, Joseph Weinstein, M. D., Jerome J. Wilson, Joseph T. Hogan, Jerome Siegel, Maurice Block, E. De Witt Trumbull, Julius Hopp, William D. Boggs, John E. Kump, M. D., Max Bresler, M. D., Charles S. James, M. D., Mark Casper, William O. McDowell, LL. D., Mrs. H. C. De Mille.

MADISON SQUARE TO OPEN FEB. 1.

Mrs. Temple's Telegram is the play with which W. N. Lawrence will reopen the Madison Square Theatre on Wednesday, Feb. 1. The principal parts will be played by Frank Worthing, Grace Kimball, William Morris, Margaret Drew, and Thomas A. Wise.

The house is now ready for occupancy and Mr. Lawrence has taken formal possession. The prevailing tone of the new decorations is gold and brown. The walls are covered with silk damask of that color in an almost imperceptible pattern.

The seats are new, wider than is usually the case in New York theatres, and upholstered in golden brown plush. The floors are carpeted with a heavy texture of the same color. The old drop curtain remains undisturbed, but a new fireproof one has been put in place. The latest and most perfect automatic sprinkler devices have been installed throughout, and arrangements have been made by which the entire front of the house can be thrown open at a moment's notice by the pressure of a lever on the stage, in the box-office or from the manager's office. As it now stands, the Madison Square Theatre has been passed on by the municipal authorities as one of the safest they have ever seen.

It is Mr. Lawrence's idea to make the house unlike the too frequently barn-like places, but warmly cozy as a home parlor. Even the stairs have been carpeted with this idea in view. One of the many novel features will be the arrangements made with a leading firm of art sellers, who will change the pictures every week.

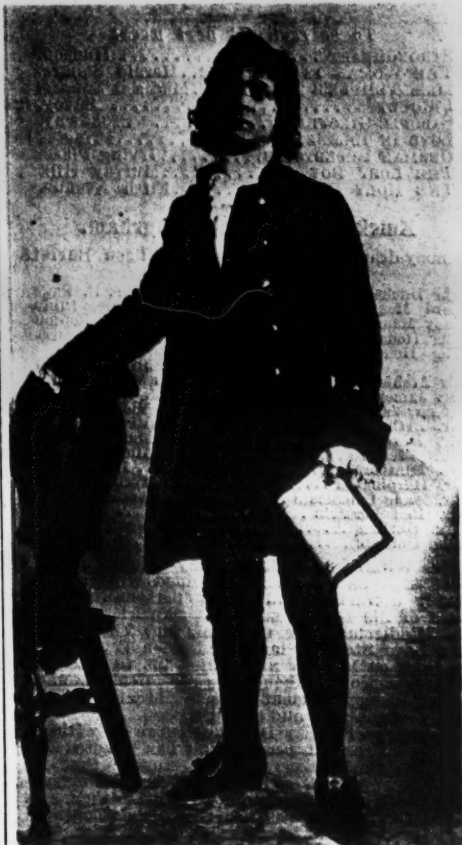
NEW SUBURBAN THEATRE.

T. W. Dinkins announces that the Klein Brothers, owners of the Bon Ton Theatre, Jersey City, have purchased a site in Union Hill, N. J., and in the Spring will erect a handsome and commodious theatre and business block. The theatre, for which the theatrical architects, McElfatrick & Son, are now preparing plans, will be constructed of stone, iron and brick, and will be nearly fireproof as possible. The auditorium will seat about two thousand people, and will be divided into an orchestra, balcony and gallery, and will be so arranged that no posts will obstruct the view. The stage will be the largest in the State of New Jersey, 70 feet wide by 40 feet deep, and will easily accommodate the largest productions. The front of the building will be utilized for stores and offices, the third or top floor will serve as a lodge room, and the basement will be used as a rathskeller. Manager Dinkins claims that the site selected is in the most thickly settled portion of Hudson County, and that he will have a population to draw from which exceeds 160,000 people, without interfering with the patrons of any of the theatres in Jersey City or Hoboken. In other words, the new house will be at least five miles from the nearest playhouse, and in the heart of the most thickly settled portion of the county. Popular prices will prevail. Mr. Dinkins expects to open it early in September of this year.

SUITS FOR DAMAGES.

The five members of the Metropolitan Opera House chorus who were injured recently in the fall of a bridge have sued the Opera Company for \$60,000 damages, through Werner and Fox. Their salaries have been stopped. The Fidelity and Casualty Company issued a blanket policy protecting the house against any damages, so will probably be the ones to pay if the injured men win their cases. Conaglio Natale, who is in the New York Hospital with compound fractures of both legs, sues for \$25,000. The other plaintiffs are Desiderio Pezette (\$10,000), Vincenzo Rozzadara (\$10,000), Giovanni Mariano (\$10,000), and Rosa Mariano (\$5,000).

PROFESSIONAL DOINGS.



Wright Lorimer, as is announced in another column, will be under the management of William A. Brady for the next five years, beginning on Feb. 13, 1905. By the terms of the contract Mr. Brady will have control of the financial end of all of Mr. Lorimer's productions during the term, while the star will have absolute control of everything behind the scenes, and will select his own plays. Mr. Lorimer recently appeared in Boston at the Hollis Street Theatre in the title-role of Ernest Lacey's one-act play, Chatterton, in which he displayed powers new to his friends. According to the critics Mr. Lorimer lent a dignity and sympathy to the character of the unhappy boy poet which were irresistible. A portrait of Mr. Lorimer as Chatterton will be seen above. The production of two new Biblical dramas upon which Mr. Lorimer is at work will be one of the purposes of his association with Mr. Brady, although a long run of The Shepherd King on Broadway is expected next season.

Judge Wallace, in the United States Circuit Court on Jan. 27, granted a temporary injunction restraining Henry Raeder from presenting The Tenderfoot, a light opera by Richard Carle. The latter brought an action to recover \$5,335, which he contended the defendant owed him for royalty on The Tenderfoot and for personal services as an actor in the opera.

Laura Biggar, who in 1902 was made heiress by the will of Henry M. Bennett to sixty per cent, of his fortune, has applied to the courts at Freehold, N. J., for the removal of Peter McNulty and James Platt as administrators of the Bennett estate, claiming that they have "wasted and misapplied" the funds. She declares that the administrators have illegally spent about \$300,000 of the funds, and that she has not received a cent from the settlement which she claims Peter McNulty and R. M. Gulick by false representations almost forced her to make, they to buy her interest in the estate for \$240,000.

The Professional Woman's League is to give a large euchre party at the Waldorf-Astoria on St. Valentine's Day.

H. W. Lee, James McDonough, H. C. Perry, and Major Caillouette joined the Eagles at Crestline, Ohio, Jan. 14. There are eight Eagles in the Patten and Perry company.

Eddie Rowand, leading woman with Why Girls Leave Home, retired from that organization Jan. 1, after a season of twenty weeks of one-night stands.

William Corliss, an actor who, with his wife, Flora Willey, has recently been a member of the Winsome Winnie company, now touring the South, was arrested on Jan. 21 in Washington, D. C., while acting strangely in one of the city parks. He had been a victim of hallucinations while at his hotel, and after a preliminary examination by the police surgeon he was sent to the Washington Asylum Hospital. The doctors expressed the opinion that Corliss was on the verge of insanity from the excessive use of stimulants.

J. Wesley Rosenquest and Stair and Havlin have made an agreement for the booking of the better class of musical comedies and melodramas at the Fourteenth Street Theatre and the lowering of prices to the one dollar limit.

Liebler and Co., who own the rights of The Squawman, are planning to make an elaborate Spring production of the play. Otis Skinner, who is now on the road in The Harvester, may consent to play the star role in the piece, which probably will be given its New York performance at the Garrick Theatre.

Elita Proctor Otis had W. S. Grey appointed as her receiver by Justice Seabury, of the City Court, Jan. 26, because of a judgment obtained against her in 1902 by Herbert L. Greenbaum for \$50.

Al. H. Wilson was snowbound on the day of the big storm last Thursday and missed a performance at Williamsport, Pa. The house was entirely sold out, and the receipts were returned to the amount of \$1,150. The managers endeavored to secure the following night, but could not do so on account of the large advance sale at Sunbury.

Mrs. Francis Cambello has just come into a little fortune of \$28,000 through the death of one of her Philadelphia relatives.

Nell Florence, who was starring in The Pawnbroker, was compelled to terminate his season at Bridgeport, Conn., he being stricken with pneumonia. The physician in charge says chances for recovery are doubtful.

Edwin Mordant has been staging the one-act play, The Messenger from the North, in which students of the American Academy of Dramatic Arts will appear to-day (Jan. 31), at the Carnegie Lyceum.

Mrs. Al. H. Wilson (Fanny Bloodgood) underwent a serious operation at the Roosevelt Hospital last week, and her husband's managers, Messrs. Yale and Ellis, were compelled to cancel three nights of his tour to enable him to be at her bedside, as the doctors refused to perform the operation without him. Mrs. Wilson is now convalescent and out of danger.

Thomas Maguire, earlier in the season of William Morris, who's Brown company, has joined the Eva Tanguay company to play Arthur O'Keefe's part. Mr. O'Keefe, threatened with appendicitis, had to cease work for medical treatment.

Margaret Wyckoff has arranged for a series of special matinees of vaudeville plays at the Hudson Theatre beginning Feb. 7. The opening bill will consist of The Land of Heart's Desire, Kathleen M. Sullivan, and The Hour Glass.

AT THE THEATRES

To be reviewed next week:

STRONGHEART.....Hudson.
THE WOMAN IN THE CASE.....Herald Square.
MRS. TEMPLE'S TELEGRAM.....Madison Square.
FRIGET.....Broadway.
GROFLE-GROFLE.....Broadway.
LOVE IN IDLENESS.....Princes
GERMAN REPERTOIRE.....Irving Place.
THE LOST BOY.....Murray Hill.
THE HOLY CITY.....Fifth Avenue.

Knickerbocker—Lucky Durham.

Comedy-drama in four acts by Wilson Barrett.
Produced Jan. 22.

The Duchess of Hovecourt.....E. Page
Lord Mountfallo.....H. Cooper Cliffe
Lady Mountfallo.....Lelia Repton
The Honorable Reginald Steigton.....W. Sauter
The Honorable Margaret Steigton.....

Faith Reynolds
Sir Archie Floton.....John W. Lawrence
Mr. James Vallerton.....J. R. Crauford
Helen Vallerton.....Violet Vorley
Mr. Arthur Walcomb.....Walter Edmunds
Mr. Devienne.....Mabel Dubois
Miss Premore.....Alice Belmont
Mr. Minborough.....H. Barfoot
Mr. Harpington.....Ivan Simpson
Mr. Isaac Labenham.....Arthur Curtis
Mr. Ben Verstein.....E. Cane
Mrs. Durham.....Marie Linden
John Durham.....E. S. Willard

Mr. Willard has made many friends by his great skill as an artist combined with an unusually attractive and manly personality. Because of his former successes in such plays as The Middleman, The Cardinal, and The Professor's Love Story, a large and friendly audience came out on Monday night, Jan. 23, to give him a hearty welcome. Though his reception was most cordial, disappointment followed because of the quality of the play and support.

The story of Lucky Durham has to do with an unpleasant sort of person who has devoted his life to making money, much money, that he might be revenged on his father for not marrying his mother. From the way the father was played the mother was heartily to be congratulated for being rid of such a boorish cad. The play develops slowly and the mode of the revenge does not come out until the third act, and then is so commonplace and out of keeping with the genial son of the Willard type, it quite misses fire. In the first act society people walk on to the centre of the stage mechanically in twos and speak their witless little talks about nothing in particular until the audience is frightfully bored. Though his own half-sister is nauseatingly goaded to make eyes at Durham, who is called "lucky" because of his Midas touch, he has fallen in love at a day's notice with a young lady so awkward and unattractive one doubts his sanity or acumen in any kind of a transaction. Her father refuses Durham because his parentage is unknown. Madened by a declaration of war from Lord Mountfallo, he cries, for the curtain climax of the second act, "I am the illegitimate son of Lord Mountfallo." He had nobly declared a moment before that that was his mother's sacred secret.

The third act shows him busy with assistants at the myriads of millions bring. There is a little much needed comedy relief, which is given here by character work. He buys a note which has been forged by his worthless half-brother, and is generous with him in the usual popular-priced way. The lady of his love comes to call on his white-haired mother, who is as unnatural in her copy-book maxims of virtue as he is unpleasant in his priggishness. He has bought up everything on the Mountfallo estate from castle to clover. He tells her she is the lady of Mountfallo Castle now, and the audience resents the insult as the curtain falls.

The last act shows the worthless Mountfalons about to move out, though they do not know the name of the new owner who has so strangely foreclosed and owns what they have lost by their gambling. Durham comes and is shown his left-handed picture gallery of strong-armed ancestors. His little moment of triumph is interrupted by his mamma. She pleads for his remorseful lordship, and Lucky gives it all back, like a Sunday-school boy, only foreclosing the mortgage of his lady love's affections.

There was little chance for the genial quality of Mr. Willard's magnetism to show or that lovable charm to be felt which has so often brought tribute deeper than tears. His lifetime bitterness of purpose was at discord with the melody of his smile. He was utterly swamped in the dusty dreariness of the artificial situations and speeches. There was nothing new or true in development of character or construction by the doll-like puppets who spoke puppet dialogue. Even his skill was only tiresome in its sticky goodness. The company seemed almost hopelessly bad, but should not be blamed entirely, because their characters were of the impossible, and quite over-weighted them for such a drearily long run. Arthur Curtis played the usual Jew money lender so forcibly and unctuously it was unusual. W. Sauter was the no-account son in such a breezy way that it made his caddishness almost likable. It is charity to blame the play for the shortcomings of the others, and it is hardly courtesy to our visitors to particularize. The settings by Emens and Unitt and Walter Hahn were artistic and rich, especially the first, that of a conservatory with the distant lighted city lying in the moonlight, which a darkened part of the middle distance made doubly effective.

Majestic—Buster Brown.

Musical extravaganza in two acts by Charles Newman and George Totten Smith, rewritten by Melville B. Raymond. Produced Jan. 24.

Buster Brown.....Master Gabriel
Tige.....George All
Jack Wynn.....George Tenney
Rocky O'Hare.....John Young
August Yunkle.....Bobby North
Thomas Brown.....William Naughton
Mary Brown.....Nellie Butler
Sue Sweet.....Nina Randall
Mrs. Sweet.....Mamie Belfair
Glady O'Flynn.....Mamie Goodrich
Mile. La Grande.....Dorothy Zimmerman
Sir Donald McIntosh.....William Arnold

For years Buster Brown and his faithful friend Tige have delighted all those who are young in heart, whatever their size, for there was not only high art shown in the characterizations of the cartoons but a warm-blooded sympathy with children which has quickened the pulses of all lovers of childhood. There are many articles of manufacture which bring to the clever artist a reverence which some millionaires might envy. One of these is the entertainment called Buster Brown, which has had a successful road existence for some time. It moved into the Majestic Theatre Jan. 24 and was welcomed by enthusiastic friends.

Somewhere, under an avalanche of chorus girls, there is hidden a threadlike rivulet of a plot which has something to do with the unwillingness of Buster's father to run for Mayor and his more than willingness to hire Buster to drive away the ever-obnoxious mother-in-law. But one forgives the plot, and, forgiving, gladly forgets, for it serves as a necessary excuse to bring on that clever comedian, Master Gabriel, and the faithful Tige, who is so well played by George All. Their pranks were the whole thing. The others only served to fill out the allotted time of the entertainment and were good according to the way they did this. The authors gave them little opportunity to show individual talents for acting.

The main fault to be found with the piece is in interpretation of the cartoons. These have won because of their being so typically childlike and spontaneous in innocence. Here Buster is made calculating and sly, far below childhood's height, and even sinks to the vulgar in precociousness. He might have been given a part to interpret which would have made him a lasting joy, but the effort is straining to give all the old-time features of musical comedy and vaudeville. The result is a nameless mixture of no importance in drama or music and that neither entirely pleases

children or grown-ups in the way an original and masterly handling by one who dared to be different from the usual and ordinary would have done.

The diamond miniature of Master Gabriel was a clear cut gem of the first water. He sang and danced in a way that showed the beneficial schooling of his successful years in vaudeville. Above all must be commended the clear cut enunciation and rightly placed vocal work that made his every word clearly heard in the big auditorium. He ought to give a special matinee to the too many who think it high art not to be understood beyond the footlights. His imitations were good and his dancing drolly original. George All seemed to have read the heart of the dog as only one who loves animals can do. Every movement brought laughter because so expressive of the animal every one has had for a friend. Altogether these two delighted whenever they were on, and the audience wished for more of them and less of the worn out old tricks of vaudeville and so-called musical comedies. The number of that kind that was best asked was a revival of the old Zouave drill. It was done by the chorus in Highland costume and was brought to such accuracy in tempo it was encored several times. Emma Francis and La Belle Dazie pleased with spotlight dances. The costumes and settings of the piece were not up to Broadway standards, though unusually good for the average road company.

Irving Place—Repertoire.

The Substitute, a farce in three acts, by Helms Gordon. Produced Jan. 24.

Von Redern.....Heinrich Marlow
Meta.....Margarethe Buss
Karia von Wendhausen.....Margarethe Rumpf
Erich von Falkenhagen.....Otto Ottbert
Fritz von Gersdorf.....Richard Schlager
Wilhelm.....Fritz Kleinke
Frans.....Willy Frey
Bohlemann.....Heinrich Habrich
Minna.....Agnes Bunker

This farce was produced for the first time in this country at the Irving Place Theatre last Tuesday night. While it is flimsy in texture and slender in plot, it furnishes, nevertheless, a capital evening's entertainment. The leading male characters are put into uniform, but, for all practical purposes, the military atmosphere might just as well have been civilian, except that the change would deprive the audience of seeing Herr Gersdorf's actors wear their uniforms as if they had been used to them all their lives. Sometimes the farce approaches silliness. Still, one laughs, so there is little use in being too exacting. The last act is a good piece of writing. Complications are untangled in an entirely plausible way, without calling into service any *deus ex machina*.

The story tells how Lieut. Fritz von Gersdorf loves, and is loved by, Meta von Redern, the daughter of a wealthy landed proprietor. Fritz, to most fathers, would be a most eligible parti, for he has money and his morals are absolutely unimpeachable. Von Redern, however, wants a son-in-law of the sterner kind, one who drinks, gambles, philanders and has a load of debts to boot. Fritz's bosom friend, Lieut. Erich von Falkenhagen, advises him to do exactly as his prospective father-in-law wants him to. Meta and her aunt, Karia von Wendhausen, call on Fritz and succeed in cheering him up. Erich takes advantage of Karia's visit by making love to her, although apparently his attentions are unwelcome. The visit over, Fritz starts on a trip to the country in the hope of seeing von Redern. While he is away from Berlin his orderly, Wilhelm, puts on the Lieutenant's uniform and plays at being an officer. The cook, Minna, who is Wilhelm's sweetheart, enters into the game. Champagne is opened and things are at their liveliest when von Redern appears. He, never having seen Fritz, takes Wilhelm for his daughter's suitor. Pleased by the supposed Lieutenant's rakishness, the old man gladly bestows Meta's hand on the orderly, who at first does not know and who is too drunk to care who von Redern is. In the last act Wilhelm's duplicity is discovered. Von Redern is so mortified by the mistake he has made that he gladly gives Meta to Fritz. Erich, too, is made happy by Karia's accepting him.

A play of this sort presents no difficulties to the Irving Place company. They act as if they enjoyed highly what they are doing, and, given this spirit and plenty of technical ability, it is impossible to miss fire. Both individually and in the ensemble, the acting was as good as could have been wished.

HERO AND LEANDER.

A tragedy in five acts, by Franz Grillparzer. Produced Jan. 27.

Hero.....Agathe Barsescu
The High Priest.....Heinrich Marlow
Leander.....Paul Hagemann
Naukieros.....Max Freuburg
Janthe.....Ida Frey
The Temple Guard.....Otto Meyer
Hero's Father.....Hermann Gerold
Hero's Mother.....Marie Krieschner

Agathe Barsescu appeared to signal advantage in a revival of Grillparzer's five-act tragedy, Hero and Leander, at the Irving Place Theatre last Friday night. Her performance as Hero was the best she has given during her present engagement. In this character, years ago, at the Burgtheater in Vienna, she made a tremendous success, and there were those who acclaimed her the best interpreter of the role up to that time. The most salient characteristic of her acting last week was its charm. Youthful she is not, but the charm of youth, its ingenuousness and its modesty were reproduced with wonderful fidelity. It is difficult to imagine how Hero's scene with Leander in the tower, in Act III, could have been done better. Again, she was equally happy in denoting filial love in Act I. The strong scenes of the last two acts were well played, but they were not on the same high plane with the gentler scenes that went before. Heinrich Marlow as the High Priest was most satisfactory. He stamped strength and dignity on the part. Paul Hagemann was a fair Leander. Max Freuburg as Naukieros was exaggerated and explosive, and, at times, indistinct.

Carnegie Lyceum—Robert Burns.

A romantic drama in four acts by Clayton Mackenzie Legge. Produced Jan. 28.

Lord Glencairn.....George S. Loane
Sir William Creech.....Algernon Eden
Henry Mackenzie.....Morgan Hewitt
Squire Armour.....Charles James
Robert Burns.....Clayton Mackenzie Legge
Gilbert Burns.....Nathan Aronson
Sontar Johnny.....Ned Harcourt
Tam O'Shanter.....L. Milton Boyle
Donald.....William Cameron
Malcolm MacBae.....William Young
Lady Glencairn.....Rose E. Tapley
Jean Armour.....Ethlyn Palmer
Highland Mary Campbell.....Willette Kershaw
Eppy Mackay.....Gertrude Murr
Mrs. William Burns.....Jessie Griewold
Molly Dunn.....Nada Abbott

At the Carnegie Lyceum on Jan. 28 Clayton Mackenzie Legge made his appearance for the first time in New York in Robert Burns, a play of which he is the author. The play, which has much of interest in connection with the life and troubles of the lovable poet, is in four acts. It has one or two good strong situations, notably in the third act, where the poet is confronted consecutively with the three women in whom he has inspired love, but in other parts the play needs pruning and closer knitting.

Mr. Legge played the part of the poet in a manly way, at the same time revealing with naturalness Burns' besetting weaknesses. He recited one or two of Burns' best known poems in a way that won applause. With the others of the company he received a number of curtain calls. He was evidently nervous, which fact may have accounted in a measure for his somewhat poor enunciation. He could improve on the make-up of the character in attractiveness, notably in his wig. The costumes throughout the play in other respects were correct and true to detail.

The first act of the play takes place at Moss-giel Farm, the poet's home. He has just returned from his first taste of the gay life of

Edinburgh. He has forgotten Jean Armour, the daughter of Squire Armour, a wealthy builder, with whom he has been intimate in Edinburgh, and is making preparation for his marriage to "Highland Mary" Campbell. Lord and Lady Glencairn, who are returning to their home by coach, accompanied by Jean Armour, meet with an accident in front of the Burns home, and Jean and Robert meet again. Robert learns that to preserve the good name of Jean he must make her his wife. Though he does not love her he offers her marriage, while outside is heard the voice of Mary singing happily, and he realizes that he is giving up the lass who is dearest to him in all the world.

In the next act, which takes place before the Burns cottage, Robert is in despair because he has heard nothing from his poems, which Lord Glencairn has used his influence to submit to Sir William Creech, the Edinburgh publisher. He has made Jean his wife by a Scotch marriage but has not told his family or Mary of it. Jean comes to him with the news of her father's great wrath, and he acknowledges her as his wife before Mary and the rest. Squire Armour follows her and so frightens her that after her father in a fit of wrath has torn up her marriage lines she decides to give Robert up and return to her father's home, from whence she is later turned out to beg in the streets. Robert is about to leave home and start for the West Indies in despair when Lord Glencairn comes with the news of the acceptance of his poems.

The third act finds Robert in Edinburgh, the hero of society. He has heard that Jean is about to marry another and that her child is dead. He brings Highland Mary to the city and introduces her as his betrothed. Lady Glencairn has loved Robert for years. She makes her feelings known to him and he repulses her. In fury she summons her guests at a reception, falsely accuses him of insulting her, and demands of her husband that he send the poet and Highland Mary away.

In the last act Robert is found utterly crushed by all this, and just getting up from an illness at his old home. Mary, too, has sickened, and comes to bid Robert a last farewell before she returns to her loved Highlands, where she wishes to die. This scene affords an opportunity for some really pathetic moments, in which both Mr. Legge and Willette Kershaw, who throughout the play was a most convincing and attractive Highland Mary, did some good work. Jean and her twin bairns have in the meantime returned to Moss-giel Farm, and Robert takes them to his heart. Squire Armour becomes reconciled and assists them in their poverty, and Robert takes up the burden of life in the content which comes to many through suffering in lieu of happiness.

Morgan Hewitt played well the part of Henry Mackenzie, the publisher friend of Robert Burns. George S. Loane was the Lord Glencairn, and Nathan Aronson made a satisfactory Gilbert Burns, who also loved Mary Campbell. Ned Harcourt was exceedingly comic as "Sontar" Johnny, and had a laughter provoking second in Gertrude Murr as Eppy Mackay.

Ethlyn Palmer was effective as the unhappy Jean Armour, and Rose E. Tapley was sufficiently dramatic as Lady Glencairn. Nada Abbott provoked much laughter as Molly Dunn. Others in the cast were Jessie Griswold as Mrs. William Burns, Algernon Eden, Charles James, L. Milton Boyle, William Cameron, and William Young.

Criterion—Academy Matinee.

Students of the American Academy gave a matinee at the Criterion Theatre on Jan. 28. The Challenge, a one-act comedy by Anton Chekhov, translated by Herman Bernstein, was played with the following cast:

Popova.....Caroline Balow
Sokoloff.....Paul A. Tharp
Luka.....Owen Gwent

This is a little satire on the new woman. In a quarrel a young widow is challenged to a duel with a neighboring land owner. She accepts the challenge with such spirit she is supposed to fall in love and proposes. The peasants who rush to her rescue find him on his knees. The young people suffered so from their make-ups and unfamiliarity with their lines, and were so bothered by unexpected laughs, which came where they were not intended to come, that the points of satire and action were quite lost. In spite of a ghastly make-up the old man of Owen Gwent had good points.

The main interest of the afternoon centered in the playing of Sudermann's Honor, though it was not, as announced, "the first time in English," as it had been done in November, 1895, at the Standard Theatre, by an excellent cast, but ran only a week, as it is not well adapted to American taste. The students were used as follows:

Councillor Muehling.....Irving J. Lancaster
Anna.....Paul A. Tharp
Curt.....Margaret Ellsworth
Lenore.....Margaret Ellsworth
Lothar Brandt.....Owen Gwent
Hugo Stengel.....John G. Fee
Count von Trast-Saarberg.....Almos Pierre Pelletier
Robert Heinicke.....M. J. G. Briggs
Old Heinicke.....M. J. G. Briggs
Mrs. Heinicke.....Genevieve Karfunkle
Auguste.....Louis Coleman
Alma.....Mary Milton
Michalski.....David T. Arrel
Mrs. Hobenstret.....Adelaide M. Livingston
Wilhelm.....Albert W. Meyer
Johann.....William D. Howe
Hindoo Servant.....Siegfried Solits

It is not necessary to repeat the story, which was discussed as thoroughly as necessary on the original production. It was the Taps of its day, and is only interesting to an audience familiar with the artificial standards of honor discussed. Irving Lancaster played the cad father with some dignity, but the honors of the performance go to Almos Pierre Pelletier, who showed the steadiness and assurance given by his former road experience. He knew his way about and was a rock of refuge in a sea of uneasiness. Mary Milton did not play as if she were in sympathy with the part of the daughter who brings disgrace but welcome money to her mean-souled parents. These were well played to all their petty and painful details by Genevieve Karfunkle, who did such good work at the last matinee, and Morris Frankenstein, whose low comedy was a needed relief. Paul Tharp was excellent as the spoiled son of a wealthy house. Owen Gwent and John G. Fee gave welcome comedy in their exaggerated fop types. M. J. G. Briggs was unfortunately cast, as was Margaret Ellsworth. Louis Coleman gave hints of future good character work. Adelaide Livingston was quite good as a sharpvoiced old shrew. The audience would have welcomed Albert Mayer in the part of Robert. The story is so strong of its kind it could not help making a decided effect of that kind, and a distinct and forceful impression as the author intended, however played.

Wallack's—The Yankee Consul.

After about five months away from Broadway, Raymond Hitchcock and The Yankee Consul are back in New York and housed at Wallack's Theatre. During his absence the comedian has lost none of the dry humor of his personality, and the audience at Wallack's on Monday night found that the gay comic opera also has not changed since it first was sung into New York favor. Raymond Hitchcock has added a few more timely verses to some of his songs and the applause which they evoked was so great as to cause the merry consul to make a few remarks after his song, "Ain't It Funny What a Difference Just a Few Hours Make," in which he voiced in very humorous fashion his thanks and the joy he felt at being on Broadway once more.

Eva Davenport seemed funnier than ever in her generously big way. Flora Zabelle, just from Paris for the role of Bonita, was the most arch of Spanish señoritas, and dainty little Rose Botti still sings Papinto with all her old dash.

Albert Parr sang Lieutenant-Commander Jack Morrell in the same full tenor, and William Danforth as Don Rafael Deschado is yet asking the famous question, "Do you grasp it?" Sally McNeel sings the pert barmaid and J. E.

Hazard is funny as Herr Gebuler. Except in a few minor roles the company is unchanged since its former season at the Broadway Theatre. Many encores proved that the opera is again welcome.

Murray Hill—By Right of Sword.

The narrow escapes and hairbreadth happenings of By Right of Sword held sway at the Murray Hill Theatre last week with debonair Ralph Stuart in the leading role of Richard Hamilton, the American who steps into the family troubles and name of Alexis Petrovitch the moment he reaches Russia, thereby in the end winning a bride. There are some changes in the cast since the production of the play last season at the American Theatre. Among the newcomers is Mabel Wright, who has a pretty face and is natural and graceful in the part of Olga Petrovitch. Martha Mayo as the Countess Paula Tieski could give a little more life to her villainy with good effect. Frank H. La Rue is cast for the part of Major Boris Devinski, and looks it and plays it well. Alf Helton makes Bennet Hamilton's valet, who is dumb to order, one of the greatest bits of the piece. Murdock J. McQuarrie makes an effective bit of the part of Herr Weber, the Nihilist. Among those in the cast are Florence Racey, Alice Huntley, Alice Smith, Miss Herold, J. E. Armstrong, Russell Simpson, Frederick Scott and others.

Third Avenue—Escaped From the Harem.

Charles A. Taylor's melodrama, Escaped from the Harem, is being given a good presentation by a well balanced and competent company at the Third Avenue this week. The four acts and six scenes show the home of a parson near Boston, Broadway, the harem near Siam, and a country circus, so many exciting moments are naturally introduced. Judging from the amount of applause, the performance was successful. The scenic investiture was all that could be required. Clarence Heritage made a forceful and scheming Imperial Prince. William Bowman was excellent as his valet. J. A. Dunn was jovial and just right as a captain. Edward N. Worm made a manly Charles. Louise Reming was very strenuous, and convincing as Cassie. Kathleen Barry made a sweet picture as the blind girl, and her sister, the cause of all the trouble, was satisfactorily played by Lucia Hartford. Others in the cast were Charles F. Southworth, William H. Cavanaugh, Earl Lee, Fred Wilson, Will Jordan, Fred Osgood, J. H. McDaniels, Fannie Holmes, Blanche Simmonds, Florence Maynard, Mae Lawrence, Louise Wilson, Charlie Chapman, Ray Johnson, Marie Leighton, Shirlly Bond, Helen Norton. This is the first week under the management of the A. H. Woods Amusement Company.

Yorkville—Sweet Kitty Bellairs.

Henrietta Crossman in Sweet Kitty Bellairs made a successful reappearance last week at the Yorkville Theatre, dedicated by her at its opening nearly a year ago. As lovable, witty, generous-hearted Mistress Kitty, Miss Crossman has lost none of her charm, and her reception rivaled that on her preceding runs in New York. Edwin Stevens and a strong cast, in which there were few changes, were as capable in her support as heretofore. Following Miss Crossman's engagement a new epoch will be marked in the history of this cozy little playhouse. This week will be the first week of the permanent stock company, the offering being When Knighthood Was in Flower, with full scenery and effects as presented by Julia Marlowe.

Metropolis—Texas.

Large and well-pleased audiences were the rule at the Metropolis Theatre last week, where the melodrama Texas was the attraction. Robert Conness gave a manly performance as Jack Dallain, while Florence Lester as Texas West made a charming heroine. Ted F. Griffin deserves credit for the clever manner in which he handled the difficult part of Pasquale, the always-intoxicated villain. Others who did well were Ernest Allen as Colonel West, Louis Thiel as Holmes Okie, and Marie Rawson as Lady Cecelle Trevor. This week Me, Him and I, with Bickel, Watson and Wrothe, is the attraction.

West End.

Under Southern Skies proved a potent attraction at the West End Theatre last week. This week's engagement of Edward Morgan in The Eternal City is one of the most notable in the record of this house under present management. It is seldom that a company including such players as Frederic De Belleville, Frank C. Banga, Janet Waldorf, Henry Harmon, and W. Bonney is seen at popular prices. The play is represented at the West End with all the details that marked its original production in this city, and a week of exceptional business may be expected.

New Star—A Desperate Chance.

A Desperate Chance was the offering at the New Star last week. Baby Abbott, Eugene Berserer, Robert McClung, Edwin Forsberg, R. F. Sullivan, Fanny Abbott, George W. Bugbee, Jack Sharkey, T. M. Long, Julia Varney, John C. Hansen, and H. B. S. Stafford were prominent in the cast. This week Alone in the World.

At Other Playhouses.

EMPIRE.—Maude Adams continues prosperously with The Little Minister.

BELASCO.—Mrs. Carter, in Adrea, has scored the success of her career, evidently.

BIJOU.—David Warfield continues to crowded audiences in The Music Master.

MANHATTAN.—Leah Kleinsch, represented by Mrs. Flske and the Manhattan company, plays to capacity audiences regularly.

LIBERTY.—The Money Makers having failed, Réjane will play her return engagement at this house, beginning to-morrow (Wednesday), repeating plays of the repertoire which was reviewed in THE MIRROR earlier in the season.

AMERICAN.—Queen of the White Slaves is the bill here.

WINDSOR.—The bill changes to A Desperate Chance.

GRAND.—Lety returns to town with William Faversham, at popular prices.

FOURTEENTH.—The Ninety and Nine, a stirring play, will please the patrons of this house this week.

NEW YORK.—George M. Cohan pleases here with Little Johnny Jones at popular prices. In the last act a new song, "If Boston Lawson Had His Way," was introduced and well received.

WEBER MUSIC HALL.—Higgledy Piggledy was given last week in an entirely rearranged and condensed form. In order that the travesty on The College Widow might have more leeway. The entire entertainment has been brightened and freshened, and is very attractive.

LEW FIELDS.—Marie Cahill, Lew Fields, Harry Fisher, Harry Davenport, Joseph Herbert, and the other members of the cast continued to present It Happened in Nordland in a most pleasing manner.

METROPOLIS.—Me, Him and I is this week's attraction.

ENGAGEMENTS.

Bessie Baldwin, by Kirke La Shelle for The Education of Mr. Pipp.

May L. Kavanagh, for the quartette in The Girl from Kars.

Nick Judels, for Zebodia, the darkey, in A. Russ Whytal's For Fair Virginia.

James McDuff, for No Mother to Guide Her, next season.

H. F. Stone, for next season with The Girl of the Streets.

Louis Mortelle and C. F. Southworth, with Escaped from the Harem.

DEATH OF HENRY F. DALY.

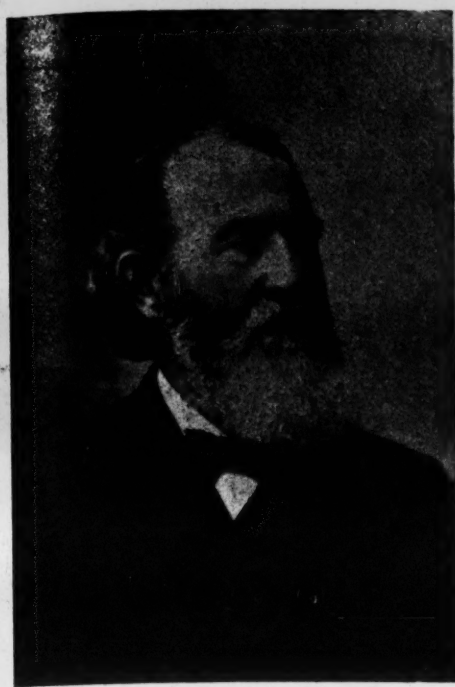


Photo by Sarony, N. Y.

A career full of varied interest and romance was closed on Jan. 23 by the sudden death of Henry F. Daly, or "Hank" Daly, as he was known to some of his friends. The sad event occurred at his home at Port Morris, where for more than thirty years past he had lived with his wife and an invalid sister as members of a small colony of retired actors, prominent in days gone by.

Among all the reminiscences which were often exchanged under the roof of the little house in East 147th Street, within sight of Long Island Sound, there were none that were more romantically interesting than those of its host. Indiscriminate visitors were not encouraged there, but in the circle of friends who knew and loved him for his genial nature and manly traits the old actor had many welcome guests. Among his neighbors were the well-known actors, Milnes Levick and E. W. Marston.

Henry F. Daly was born in New York city in 1827, and was destined by his father for a business life. He ran away from home and made a three years' trip in the Arctic regions with Captain Crocker, of New Bedford. As a young man he went to California to hunt for fame and fortune in the days of 1849. He failed in the quest for gold, but this failure enriched the dramatic profession, into which he drifted. He first appeared in Monterey, and later at the Eagle Theatre in Sacramento, became one of the leading members of the first regular theatrical company in California. From his cleverness, fine appearance and vocal talent he became known as the Harry Montague of those days of '49. It was only a few months after its opening in August, 1849, that the Eagle Theatre was swept out of existence by a flood. Mr. Daly then went with the other members of the company to Stockton and played for some time in the New Corinthian Theatre there, after which he returned to Sacramento and played leading juvenile parts in the company at the Taberna, a new theatre which had been erected in the meantime for Mrs. Kirby.

Concerning this part of Mr. Daly's career, Mr. J. J. McCloskey, the well-known actor and dramatist, who was the second comedian in the Sacramento company with Mr. Daly and who was also associated with him later in New York, writes to THE MIRROR:

The simple announcement through the press of the sudden death of Henry F. Daly, saying "that he was one of the oldest as well as one of the most honored members of the dramatic profession," does not wholly cover the case; true, Mr. Daly was all this, but his demise cannot be passed over by that announcement alone. Of course the present generation know but little, if anything at all, of Mr. Daly, but I remember when he was sought after not only by managers for his talents as an actor, but from his whole soul, kindly and generous heart by many outside the dramatic profession who dearly loved the man as they admired the actor. "Hank" Daly, as we forty-niners of California called him, sailed like myself "round the Horn" to the golden land. We both failed as gold seekers, and both drifted into the dramatic profession about the same time—he in Monterey about August, 1849; I in Stockton in December, 1849. I think Mr. Daly could claim the honor of speaking the first line on the stage in California, in the old but first regular theatre in California—I mean the Eagle Theatre, of Sacramento. He had the honor of playing seconds to all the great actors of that day—Booth, Murdoch, and Stark. In addition to his support of these celebrities he would often be put down on the bill of the night for a song between the pieces. By this talent for singing and his fine presence in legitimate plays he became a favorite all over the Golden State. He left California about the year 1853, and Edwin Forrest secured him to play the opposite parts to him. After leaving Mr. Forrest he joined Barnum's Museum company as leading man; from there he drifted to Boston as leading juvenile for Selwyn's Theatre. In later years he was only known to the present generation as one of the old actors of the grand aggregation of artists selected by A. M. Palmer for the Union Square Theatre. Shortly after the disbandment of that company Mr. Daly sought retirement. He inherited a fortune from his father and, surrounded by his family in the upper part of New York, passed the remainder of his days in contemplating the decline of the drama in which he had played such an honorable part.

J. J. McCloskey.

On leaving Sacramento he went to San Francisco and made application to play the flute in the orchestra of Maguire's Opera House, one of the first theatres built there. Then he got a small part in a new play and was a success there also. He played with Junius Brutus Booth.

After returning from these successful pioneering days in California, Mr. Daly made his first appearance in his native city in the part of Master Walter in The Hunchback, at Barnum's Museum, at Broadway and Ann Street, on the occasion of a benefit to C. W. Clarke. His second appearance was at the same house on Nov. 7, 1853, as Legree in a production of Uncle Tom's Cabin. On July 24, 1854, he played the part of Alonso in Pizarro at the Chatham Theatre as a member of the regular company.

Among the first of the famous actors and actresses with whom Mr. Daly was at various times in his career intimately associated was Edwin Forrest. He acted Damon to the Pythias of Mr. Forrest on Jan. 5, 1857, at the old Broadway Theatre, and during the engagement that followed appeared with the great tragedian in prominent parts in Othello, Richelieu, Pizarro, King Lear and other famous plays.

It was also in 1857 that he began his engagement as a member of the company at Laura Keane's Varieties Theatre, on Broadway above Houston Street, which lasted through the most prosperous days of that theatre and into the season of 1861-62. During these years Mr. Daly supported Laura Keane in such parts as Randolph in Blanche of Brandwynne, Fred Morton in House and Home, Leonard Ashton in World and Stage, Lord Arden in The Wife's Secret, Wapshot in The Election, Lucien Girard in The Monkey Boy, George Arkwright in Distant Relations, George Robertson in Jeanie Deans, etc. He was the original Hardies Cregan in the first production of The Coeur de Lion on March 29, 1860, also at Laura Keane's theatre. He also played while at this theatre the role of Jake Butt in The Seven Sons, a sort of extravaganza, and was Alec Purcell in the first production of The MacArthur; or, Peep o' Day.

On Aug. 6, 1862, Mr. Daly appeared at Wal-

ack's Theatre with Rose and Harry Watkins, as Dr. Henry Haws in True to the Last. In 1865 he became leading man at Barnum's New Museum. In 1869 he became a member of the Selwyn Dramatic and Burlesque Troupe, appearing with them at Wallack's and the Fifth Avenue Theatre in Dora and Black-Eyed Sue.

Mr. Daly spent the season of 1870-71 as a member of Charles Fechter's company at the Globe Theatre, Boston, appearing in well-known parts and doing some of the best work in his career. Following this he filled a season as a member of the company at the Boston Museum.

In 1873 he played an engagement in the support of Edwin Booth, appearing at Booth's Theatre on Nov. 3 as Claudius in Hamlet and later in other roles. In 1874 he was seen as Gerald Desmond with Dion Boucicault in Kerry Gow.

In 1876 he began an engagement which lasted several years as a member of the Union Square Theatre company, under the management of Shook and Palmer. Here Mr. Daly played leading and prominent parts.

On Dec. 5 of that year he had the thrilling experience of being in the cast of The Two Orphans as the Count de Linieres at the burning of the Brooklyn Theatre, and had a narrow escape from a horrible death. In this season at the Union Square Theatre he appeared with Stuart Robson as Don Jose in the first performance of Bret Harte's play, The Two Men of Sandy Bar. In 1877, among other roles, he played Dominique in The Mother's Secret, Francois in Mother and Son, the Mayor of Treval in Mountjoy, and the Mayor in The Man of Success with Charles Coghlan.

In December, 1878, he appeared as Dr. Watson in the first production of The Banker's Daughter at the Union Square Theatre. In 1879 he played John Streblow in the same drama, in which he also appeared at the Grand Opera House in 1881. He also was seen as Dr. Lafont in the first production of Lost Children at the Union Square Theatre on April 17, 1879. Another role in which he appeared during this season was John Ax in The False Friend, and he acted Tancred in the first production in America of French Flats on Oct. 21, 1879.

He was the Seneschal in A Celebrated Case at the Union Square on Jan. 23, 1878, and played Rowley in The School for Scandal at a benefit given to Sara Jewett on May 7 in the same year.

In 1880 Mr. Daly played M. Clavaron in Daniel Rochat at the Union Square, and in 1881, the last year of his engagement there, on March 17 was in the support of Clara Morris as Mr. Harewood in Conscience.

On Jan. 2, 1882, he appeared at the Grand Opera House with James O'Neill as Father Andre in The Dancheffs. He was Squire Armitage in the first performance of Lights o' London at Booth's Theatre on Nov. 27, 1882. Mr. Daly since then had retired from the stage and lived very quietly, sometimes going for a brief time to a summer home which he possessed at Nantucket. He was always very fond of animals and was one of the oldest members of the Society for the Prevention of Cruelty to Animals.

Mr. Daly is survived by his widow, who was Catharine Anderson, an actress, to whom he was married in 1857. The couple had two adopted children. One of them, Frank Bodine, was sent to Paris to study art, and is now living in Massachusetts.

Mr. Daly's widow stated that he had left almost his entire estate to the Society for the Prevention of Cruelty to Animals. He also left money to endow two beds in St. Luke's Hospital for actors. The funeral of the veteran actor, which was private, took place on Jan. 26 from his residence, at 501 East 147th Street.

FOR JOSEPH HOLLAND.

Joseph Holland, whose personality and art have endeared him to both the profession and public, is seriously ill and will probably not appear again on the stage.

His many professional friends have decided to tender him a testimonial. Every theatrical manager in New York has volunteered, and among those of the profession who have already offered their services are Joseph Jefferson, John Drew, Maude Adams, N. C. Goodwin, Julia Marlowe, Mrs. Leslie Carter, Annie Russell, Ethel Barrymore, Richard Mansfield, Lew Fields, Lillian Russell, Kyrie Bellew, William Faversham, Maxine Elliott, Anna Held, Mrs. Fiske, David Warfield, Henrietta Crossman, William Collier, Chauncey Olcott, Mrs. Patrick Campbell, E. H. Sothern, Virginia Harned, Henry Miller, Madame Schumann-Heink, Frank Daniels, Ezra Kendall, Eleanor Robson, Fritz Scheff, Cecilia Loftus, Edna May, Francis Wilson, W. H. Crane, William Gillette, Otis Skinner, Forbes Robertson, Robert Edeson, Charles Wyndham, E. S. Willard, Arnold Daly, Blanche Walsh, James K. Hackett, Lulu Glaser, May Irwin, Nance O'Neill, Rogers Brothers, Réjane, Denman Thompson, Montgomery and Stone, and Mabel Barrison.

Heinrich Conried has tendered the use of the Metropolitan Opera House free of charge, and the performance will be given some time in March.

The committee consists of:

Frank Worthing, Arnold Daly, Lewis Baker, Arthur Byron, Fritz Williams, Daniel Frohman, Charles Frohman, Kirke La Shelle, George Tyler, Heinrich Conried, John Drew, Nat Goodwin, Joseph Jefferson, E. H. Sothern, James K. Hackett, W. H. Crane, Joseph D. Reading, Tom B. Clarke, N. H. Baruch, James Elverson, James Potter, Will J. Davis, Harry Powers, Morton Smith, Victor Herbert, Henry W. Savage, Harry Everall, Charles Rich, Clay M. Greene, Robert Read, James Barnes, Edward Kemble, William A. Stoddard, Francis Wilson, Hugo Toland, Henry E. Dixey, Henry Woodruff, W. M. Gray, Robert Edeson, David Warfield, Frederick Feyer, William Courtleigh, Glen MacDonough, De Wolf Hopper, Digby Bell, John Saville, Joseph B. Grismer, Walter Hale, Edward Abeles, Vincent Serrano, C. H. Dillingham, Walter W. Price.

The active committee is:

Chairman, Arnold Daly; Frank Worthing, Arthur Byron, Fred Perry, Edward Kemble, Lewis Baker, Fritz Williams, William Courtleigh, James Barnes, W. A. Stoddard, N. H. Baruch, Morton Smith, W. M. Gray, Clay M. Greene, Glen MacDonough, Vincent Serrano, J. H. Booth, Daniel Frawley, Edward Abeles, Digby Bell, Walter Price, and W. A. McCloskey.

Victor Herbert has volunteered to take charge of the musical part of the programme. Daniel Frawley, 70 West Thirty-sixth Street, is the Treasurer. Responses have been prompt in checks from all parts of the country.

W. A. BRADY'S PLANS.

Wright Lorimer has signed a contract to appear under the management of William A. Brady for a term of years. Mr. Brady intends to bring Mr. Lorimer to a Broadway theatre for a return engagement of The Shepherd King Feb. 27, and to present him in a new play next season.

Mr. Brady has arranged with the Shubert Brothers to present De Wolf Hopper at the Garrick Theatre May 1 in a new opera entitled Elysia. On Feb. 27 Robert B. Mantell will appear under Mr. Brady's management in Boston in a revival of Richard III, and will come to New York early in April. On Feb. 1 Mr. Brady, with Joseph Hart and Carrie De Mar in the leading roles, will produce the musical comedy, Mama's Papa, in Elizabeth, N. J., and on April 3 Wilton Lackaye will appear at McVicker's Theatre, Chicago, in his new version of Les Misérables. Mr. Brady is also at work on a new production entitled Around Chicago in Eighty Minutes, which is expected to run through the Summer in that city.

Another of Mr. Brady's recent contracts is with Reginald De Koven and Frederick Ranken for a new musical extravaganza to be produced in New York early in May. It is also his intention to have Robert B. Mantell appear here next season in The Dagger and the Cross.

DR. HOUGHTON ILL.

Rev. Dr. George W. Houghton, rector of "The Little Church Around the Corner," has been quite ill for a week past. He has been suffering from pleurisy, and two physicians have been attending him. It was announced on Jan. 29 that his condition was slightly improved.

WORDS OF APPRECIATION.

It Commands Interest.

Milwaukee Sentinel.

The Christmas number of THE NEW YORK DRAMATIC MIRROR appears with a number of added features, every one of which commands the interest of theatregoers and "the profession." During many recent years THE MIRROR has devoted its energies mainly to the utilities of the theatre while attempting to promote its better interests, and as a newspaper of record of stage doings has not been equalled. Its staff of correspondents in this country and foreign centres number more than one thousand persons. In line with its policy, also in recent years, it has abandoned the former plan at the holiday time of publishing a large separate number at a greatly increased price, for several years, simply adding features to the regular number for the week of its issue, and, what is more important, adding nothing whatever to its regular price.

A Handsome Publication.

Philadelphia Ledger.

The spirit of the Christmas season is manifested in the handsome issues of periodicals devoted to the interests of plays and players. The holiday number of THE NEW YORK DRAMATIC MIRROR is a handsome publication of sixty-four pages, with a cover design in colors by Sewell Collins. Holiday wishes for the American stage are contributed by Ermete Novelli, Julia Marlowe, Réjane, Effie Shannon, Eleanor Robson, Blanche Bates, Maxine Elliott, and a number of others. Noteworthy articles appear on famous paintings of famous players, Edwin Booth and developments in vaudeville. Many pictures, verse, action and anecdotes contribute to the pleasure experienced during a perusal of the publication.

A Continual Surprise.

La Lucha, Havana.

We have received the Christmas number of THE MIRROR from the Havana representative, J. Ellis Norris, who has a very interesting letter, giving an account of theatrical events in a short, crisp and altogether masterly manner. In this handsome number of this leading theatrical paper the editors have done their best. From its cover, which is very original, up to the last page of the fifty of which it is composed it is a continual surprise to the eye. It is brimful of appropriate and suitable stories and anecdotes for Christmas, and is profusely illustrated with photographs of the leading members of the profession, both at home and abroad. It is a handsome and good number, which honors the excellent publication.

A Confection of Delights.

Rochester Post-Express.

The annual number of THE DRAMATIC MIRROR is one of the season's institutions. An actor would as soon miss his Christmas pudding as this confection of dramatic and literary delights. The only serious rival of the Christmas MIRROR is its past self. An actor once met Sheridan in the street. "Why don't you write a new play?" he asked. Sheridan hemmed and hah'd. "I know," said his questioner, interrupting; "you are afraid of the man who wrote School for Scandal."

Especially Beautiful.

Detroit Evening News.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, of which Harrison Grey Fiske is editor and owner, is an especially beautiful book. The frontispiece is a charming bit of subdued color work, and the inside pages are replete with handsome half-tone pictures of prominent members of the theatrical profession. The reading matter is varied, including not only the current theatrical news, but several fiction stories, fully illustrated.

Comparisons are Impossible.

Salt Lake City Herald.

The Christmas number of THE DRAMATIC MIRROR is out, and, as usual, it is so far ahead of all the other Christmas numbers that comparisons are impossible. THE MIRROR is and has been for years the only theatrical publication worthy of the name. Under the able management of Harrison Grey Fiske it has become a power, and deservedly so, for it has always been clean and honest and independent. May its shadow cover more ground every year!

WEBER AND ZIEGFELD PART.

Joseph M. Weber and Florenz Ziegfeld, who have been partners since the beginning of this season, signed articles on Saturday night last, providing for the dissolution of their partnership on Feb. 11, on which date Anna Held, who is Mr. Ziegfeld's wife, will retire from the company and immediately begin rehearsals of Papa's Wife, in which she will finish the season on the road, under Mr. Ziegfeld's management. It is said that Miss Held has been dissatisfied with her role in Higgleby Piggledy, and that that is the main reason for the breaking up of the firm of managers. Mr. Weber has bought out Mr. Ziegfeld's interest and will hereafter run the Weber Music Hall as sole proprietor and manager. Trixie Friganza has been engaged by Mr. Weber and she will take Miss Held's place in the company. The rumors that Mr. Weber intends to take in Sam Bernard as a partner, or to rejoin Lew Fields, his old comrade, were emphatically denied by Mr. Weber yesterday.

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HEART OF THE TENDERLOIN; a one-act comedy. By Newton Macmillan and Paul Armstrong.

HOW WOMEN WIN MEN; a modern melodrama in four acts. By Edwin Elroy.

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ONCE UPON A TIME. By Genevieve Greville Haines.

PRICE'S PANORAMIC MELODRAMA; romance imaginary, act first, scene 4, 5, 6 and 7. By Annie Sherwood.

PUSY IN A CORNER. By Frank X. Finnegan and Frederic Chaplin.

RICHARD III. By William Shakespeare. Adapted by C. J. Birbeck. Copyrighted by Joseph F. Wagner.

SILVER CORD; a drama in four acts. By George Borrow and Charles J. Campbell.

SWEET SWAN OF AVON, or THE MAN. By Mrs. C. C. Williamson.

THE THIRD PARTY. By Samuel Moore.

GOSSIP OF THE TOWN.

Marie Dressler, the Hengler Sisters, the Misses Marita, and most of the Lady Teasdale company gave an entertainment in the ballroom of Mrs. Stuyvesant Fish at 11.30, Jan. 27, in full costume and with the Casino orchestra, for accompaniment to the second act of Lady Teasdale. Elsa Ryan sang Ellian Russell's part.

Alice Lohman played the part of the Duchess in Lucky Durham at the Knickerbocker Jan. 27, taking the place of Miss Page.

Raymond Hitchcock has postponed for two weeks the burlesque performance of the musical play which was scheduled for Feb. 3.

Grace George and the company to support her in Abigail began rehearsals Monday. The play will be given its initial presentation in Baltimore.

Walter Thomas in a fit of despondency tried to cut his throat Jan. 27. He was taken to Bellevue Hospital. His last part was in Home Folks.

Ruth Mackay, leading lady of The Usurper company, is ill in Washington, D. C. Miss Mel-dum is playing her part.

Annie Yeamans lost her suit against Liebler and Company for seven weeks' salary. She had failed to notice her contract had a two weeks' clause.

The Players, a professional company under the direction of Ashley Miller, has been giving a series of performances at the various settlement houses and educational institutes, presenting Pygmalion and Galatea and a number of one-act plays for the benefit of these various charities. The company appeared at the Young Men's Hebrew Association on Jan. 15, and last Thursday played the East Side House at Seventy-eighth Street and the East River. This movement is claimed to be a real step toward the people's theatre so long talked of.

Mrs. Amelia von Ende read a paper on George Bernard Shaw for the Progressive Stage Society at the Hall of the League for Political Education in the afternoon of Jan. 29.

Bertine Robinson is greatly pleased over a private interview given her by President Roosevelt, when she was in Washington recently.

Marsh Allen has brought suit in London against Mrs. Langtry for alleged wrongful dismissal during her American tour.

The Duchess of Dantzig begins its next season's road tour on Sept. 17, when it will open the New Montauk Theatre, in Brooklyn.

Sarah Bernhardt, who has refused to pay the assessments of the French Dramatic Authors' Society, fell and hurt her arm during a rehearsal of her new play, Angele, Jan. 28.

J. M. Barrie is writing a play for Ellen Terry.

Charles N. Lum, the light comedian, has retired from the stage, and after studying painting under a well-known teacher for a couple of years, will open a studio in a Western city. Mr. Lum has just closed a five seasons' contract with P. J. Kennedy, during which he played leading roles in A Stranger in a Strange Land, Captain Jinks, and As You Like It with Elizabeth Kennedy, and this season in Tilly Olson with Gertrude Swiggett.

William Riley Hatch arrived in New York on Saturday, and within an hour he signed with The Country Girl for Hallyn Mostyn's part, and began rehearsals at 2.30 the same day.

M. Antoine has taken King Lear off the bill at his famous theatre in Paris because his voice could not stand the continued strain of the part. He will soon do a modernized version of Tartuffe.

Muriel Starr, who was last seen in Her Mad Marriage, which closed a few weeks ago, has gone to Ladycliff Academy for the rest of the term. Miss Starr will reach her sixteenth birthday this month.

CURRENT AMUSEMENTS.

Week ending February 4.

ACADEMY OF MUSIC—Siberia—5th week—34 to 41 times.

AERIAL GARDENS—Closed.

AMERICAN—Queen of the White Slaves.

BELASCO—Mrs. Leslie Carter in Adrea—4th week—20 to 26 times.

BERKELEY LYCEUM—Closed.

BIJOU—David Warfield in The Music Master—112 times.

BROADWAY—Fritz Scheff in Grode-Groda, commencing Jan. 31—1st week—1 to 6 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—Lillian Russell in Lady Teasdale—6th week—39 to 45 times.

CIRCLE—Vaudeville.

COLONIAL MUSIC HALL—Announced to open Feb. 4.

CRITERION—Francis Wilson in Cousin Billy—5th week—33 to 40 times.

DALY'S—The Duchess of Dantzig—3d week—15 to 21 times.

DEWEY—Reeves' Burlesquers.

EDEN MUSEE—Figures in Wax and Vaudeville.

EMPIRE—Maude Adams in The Little Minister—6th week—37 to 43 times.

FOURTEENTH STREET—The Ninety and Nine.

GARDEN—The College Widow—20th week—156 to 163 times.

GARRICK—Arnold Daly in You Never Can Tell—4th week—25 to 32 times.

GOTHAM—Thoroughbred Burlesquers.

GRAND OPERA HOUSE—William Faversham in Letty.

HARLEM OPERA HOUSE—Edna May in The School Girl—7 times.

HERALD SQUARE—Blanche Walsh in The Woman in the Case—1st week—1 to 8 times.

HUDSON—Robert Edison in Strongheart—1st week—1 to 5 times; The Ring of Gyges, 1 time.

HURTIG AND SEAMONS—Vaudeville.

IRVING PLACE—Irving Place Stock Company in Hero and Leander, 2d time; The School of Love, 1st week, 1 to 5 times; The Ring of Gyges, 1 time.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—E. S. Willard in Lucky Durham—2d week—8 to 14 times.

LEW FIELDS—Fields' Stock Company in It Happened in Nordland—9th week—59 to 67 times.

LIBERTY—Commencing Feb. 1, Madame Réjane in repertoire—3 times.

LONDON—Bon Ton Burlesquers.

LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 1st week—1 to 8 times.

LYRIC—Jefferson De Angells in Fantana—3d week—18 to 25 times.

MADISON SQUARE—Commencing Feb. 1, Mrs. Temple's Telegram—1st week—1 to 5 times.

MADISON SQUARE GARDEN—Closed.

MADISON SQUARE ROOF-GARDEN—Closed.

MAJESTIC—Buster Brown—2d week—8 to 15 times.

MANHATTAN—Mrs. Fiske in Leah Kleesha—8th week—52 to 58 times.

MEDELSSOHN HALL—Musical Entertainments.

METROPOLIS—Me, Him and I.

METROPOLITAN OPERA HOUSE—Coarled Grand Opera Company in repertoire—11th week.

MINER'S BOWERY—Brigadier Burlesquers.

MURRAY HILL—Edward Blondell in The Lost Boy.

NEW AMSTERDAM—Humpty Dumpty—12th week—92 to 99 times.

NEW GRAND—Hebrew Drama.

NEW ORPHEUM—Hebrew Drama.

NEW STAR—Alone in the World.

NEW YORK—George M. Cohan in Little Johnny Jones—2d week—9 to 16 times.

NEW YORK ROOF—Closed.

OLYMP



THIS WEEK'S ATTRACTIONS.

Pastor's.

Keno, Walsh and Melrose, Norah Bayes, Ernest Hogan, Charles E. Colby and Allie C. Way, Lavender and Tomson, Andrew McLeod, the Gagnoux, St. John and Le Fevre, Carr and Yule, Viola Jerome and Belle Morrison, Bert Lennon, Tiddledewinks and Dugan, vitagraph.

Keith's Union Square.

Papinta, Mr. and Mrs. Alfred Kelcy, Rice and Prevost, Burton and Brooks, Charles Burke, Grace La Rue and the Inky Boys, Rice and Cady, Four Sensational Boises, Dixon and Holmes, Hill and Whittaker, Potter and Hartwell, Owley and Randall, Howley and Leslie, Al Clements, biograph.

Proctor's 125th Street.

The Henrietta, with William J. Kelley, Wallace Erskine, and Beatrice Morgan in the leading roles. Otto: Smith and Fuller, Ray Cox, Castle and Collins, Della Donald, motion pictures.

Proctor's Fifth Avenue.

The Holy City, by Thomas W. Broadhurst (first production in New York), with Edwin Arden, Hugh Ford, and Iva Merlyn in the cast. Vaudeville: Mary Byrne-Ivy, Blind Tom, Trobe, Six Peri Sisters, London Ladies' Quartette, Kosciusko and Smith, Williams and Melburn, the Helstons, motion pictures.

Proctor's Fifty-eighth Street.

Friends, with Sydney Ayres, Edna Phillips, Thomas Wise and other favorites in the cast. Ohio: Charles Ernest, Lutz Brothers, Leo Carillo, La Belle Blanche, motion pictures.

Proctor's Twenty-third Street.

Carlotta the Marvel (fourth week), Four Mortons, Twelve Wood Nymphs (second week), Joe, Myra and "Buster" Keaton, Terley, Athos Family, Reno and Richards, Ford Brothers, Freres Griff, Carter and Bluford, the Rolles, Will Dockray, Harry Wise, motion pictures.

Hurtig and Seamon's.

Lewis McCord and company, Waterbury Brothers and Tenny, Mouliere Sisters, Charles Kenna, Stanley and Brockman, Powers Brothers, Bertie Fowler, motion pictures.

Hammerstein's Victoria.

Peter F. Dalley and his Lulu Girls, Charles T. Aldrich, John W. Ransone, Victor Moore and Emma Littlefield, Snyder and Buckley, Patty Brothers, Kelly and Ashby, Mlle. Chester and her statue duo, Bruce and Daigneau, vitagraph.

Circle.

Albert Chevalier (third week), John T. Kelly and company, Jules and Ella Garrison, Jiu Jitsu demonstrations, Italian Operatic Trio, Mamie Remington and her Buster Brownies, Sallie Stembler, George W. Day, Burke's dogs, vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S FIFTY-EIGHTH STREET.—The Cowboy and the Lady offered an unusual opportunity to Sidney Ayres, whose performance in Texas is well remembered. Edna Phillips as Mrs. Weston had a part that gave her fine opportunities, of which she took the fullest advantage. Thomas A. Wise made his debut with this company as Joe, and was warmly welcomed. Albert Howson, Riley Chamberlin, Lilla Vane, and Loretta Healy-Howson also distinguished themselves. Madame Slapoffski appeared here as well as at the Fifth Avenue, and won well-merited applause. Melville and Stetson with their jolly manners and stunning gowns, Ford Brothers, Matthews and Ashley and the motion pictures were also in the olio.

PROCTOR'S FIFTH AVENUE.—The Jit, one of Dion Boucicault's best plays, was put on last week, with Edwin Arden in the leading role, which he played with dash and brilliancy. Isabelle Evenson was most charming, and excellent work was done by Alma Kruger, Marlon Berg, Gertrude Berkeley, Soldene Powell and others. Madame Slapoffski headed the olio, and her splendid voice won for her many rounds of enthusiastic applause. A European poseur and illusionist named Terley made his American debut with considerable success. The Rice Family, George Hussey, Armita and Burke, Charles McAvoy, Burdock Sisters, White and Arlington, and the motion pictures pleased.

HAMMERSTEIN'S VICTORIA.—R. G. Knowles' quaint witticisms and original songs, Howard Thurston's splendid new illusions, with their artistic stage settings; Della Fox's songs, demonstrations of Jiu Jitsu by Japanese experts (second week); Edith Helena's wonderful vocal range, astonishing acrobatic work by the Glinseretti Troupe, Ticks and Clicks by O'Brien and Havel, and the turns of Hubert Cook, the Mignani Family, Howard and North, and the vitagraph made up a bill that drew very large houses and gave entire satisfaction.

CIRCLE.—Chevalier continued his engagement, and again the crowds that tried to get in were too large for the seating capacity. Chevalier has proven a wonderful card for Manager Percy Williams, and the greeting given him at every performance last week proves that New Yorkers are not so forgetful of old favorites as they are sometimes said to be. Harry Gilfoyl's whistling and imitations were vociferously encored. The Bright English girls appeared in a radium dance, and Pat Rooney and Marlon Bent scored with their charming terpsichorean skit. The Three Dumonds, Boston Brothers, acrobats; Trovillo, Mlle. Martha, Mildred Hanson, and the vitagraph were also in the bill.

HURTIG AND SEAMON'S.—W. H. Murphy, Blanche Nichols and company made the laughing hit of the season in their screamingly funny farce, From Zaza to Uncle Tom. The little theatre fairly shook at Murphy's comedy work. The Obersteler Troupe of Twelve Tyroleans were seen in Manhattan for the first time and scored heavily. Hoey and Lee, the clever Hebrew comedians; Williams and Hawthorne, in a new ventriloquial act; Zazel and Vernon, Patty Brothers, clever head-balancers; McCue and Cahill, Trask and Gladden, and the pictures also appeared.

KEITH'S UNION SQUARE.—John C. Rice and Sally Cohen in Our Honeymoon were the headliners and made a big laughing hit. On account of an injury to James Rice, of Rice and Prevost, at the Monday matinee they retired for the week, and their places were splendidly filled by Blockson and Burns. La Estellita, a Spanish singer and dancer, made her American debut, assisted by Signor Gabardon, with pleasing results. The other acts have been commented on frequently of late. They included Joe Flynn, Jack Norworth, Louise Dresser, C. W. Littlefield, Waterbury Brothers and Tenny, Adelina Roattino and Clara Stevens, Kelt and Rusik, Barr and Evans, Bissett and Scott, Rosa Lee Tyler, Doherty's poodles, and the biograph.

PROCTOR'S TWENTY-THIRD STREET.—This house

has been putting on steam of late, and the management is to be congratulated on the enterprise shown in giving new acts their first hearing. Last week's programme was a relief in several instances from the usual cut and dried affair, there being three distinct novelties in it. The Wood Nymphs, a bevy of twelve girls, made their debut in a pretty scenic production, put on by Harry T. MacConnell. The clever and agile Rooney Sisters, Josie and Julia, were featured, and they led the other girls through a pretty series of dances in a most charming and pleasing way. There were two scenes showing a forest glade in Summer and Winter and the costumes were appropriate to the seasons. A pretty little fairy story was nicely worked out, and the four songs, "Hush, Honey, Hush!", "My Caribou", "When the Snow Begins to Fall," and "Come Take a Skate with Me," all especially written for this act, were nicely sung. The scenery and costumes were very pretty and the light effects were admirably handled. Mr. MacConnell deserves the warmest commendation for having staged the act so well, and it should be eagerly sought after by wide-awake managers. The Fighting Parson, a melodramatic sketch that has been a great success in London, was shown for the first time in America. The lines had been slightly altered so as to make it appear that the action takes place in a small town in New Jersey and in New York city. The plot, lines and situation are conventional in the extreme. There is a frightfully bad villain who accuses the hero, his own brother, of nearly every crime in the calendar. The hero, who is studying to become a parson, denies everything, but leaves the village under a heavy cloud. Six months later we find him pastor of a fine church in New York. The father of the girl whom he is accused of having betrayed and swindled out of \$200 enters the church and denounces him. The villain has hired a thug to "do" the parson, in case of a row. The congregation becomes excited and all hands rush to the street, where the parson administers a sound drubbing to the plug-ugly, while the wicked brother stands by, grinding his teeth in the most approved way. The village maiden happens along and with a few simple words straightens everything out and falls into the shirt-sleeved arms of the parson, who has loved her all the time. They do not seem to mind the fact that they are in Tompkins Square, with a mob looking at them; in fact, the mob seems to enjoy it as much as the lovers. The villainous brother is handed over to the tender mercies of a New York policeman, and the crowd cheers for the parson as the curtain falls. The piece was made interesting by the excellent work done by William H. Pascoe as the parson and Helen Mar Wilcox as the village maiden. William G. Balfour was as black as ink in the deep-dyed villain role, and character bits were done by W. F. Kitts, Fred Campbell, Johnny Burns, William Farley, and Henry N. Carey. Excellent scenery by Walter Burridge was provided, and the piece had been carefully rehearsed by Frank Hatch. The Six Peri Sisters, billed as "Hungarians," must have left Hungary when they were mere babes in arms, judging by their Sixth Avenue accents. They sang a selection from The Mikado, and did some other songs and steps, winding up with a sort of Hungarian dance, none of which was at all exciting. The reliable turns of Callahan and Mack, Chris Bruno and Mabel Russell, Mr. and Mrs. Allison and the Brothers Bright met with unqualified approval. Edwards and Bliss, two new Dutch comedians, nailed their act together by taking the best gags from a number of similar turns. They seemed to have a special liking for Carson and Willard's stuff, and handed the whole collection out with marvelous effrontery. Della Donald, the Lilliput Trio, Acker and Gilday, the Albora Trio, and the motion pictures were other numbers. Carlotta the Marvel, who loops the loop on a wheel, is evidently booked here indefinitely. Last week was the third of her successful run, and her daring performance continued to win applause.

PROCTOR'S 125TH STREET.—Robert Emmet, Brandon Tynan's Irish play, proved a strong attraction on account of the fine performance of William J. Kelley in the title-role. Gerald Griffin was given a hearty welcome by his Harlem admirers, and satisfied them completely by his portrayal of Jimmy Noonan, the spy. Beatrice Morgan was pleasing as Sarah Curran, and Roydon Brynne, Harry Stubbs, C. D. Coburn, Colin Campbell, Albert Howson, Jessie Izett, and Matilde Deshon scored. The oiliests were Trobe, the eminent European juggler, who repeated the success he made at another Proctor house the week before; Smith and Campbell, Freres Griff, Mozart, and the motion pictures.

TONY PASTOR'S.—Genaro and Bailey topped the bill most admirably in their funny farce, A Cigarette Case. Laura Comstock and the Orpheum Trio were seen in a new act, consisting of songs and dances, that was well put on and neatly dressed. It met with decided approval. Miss Comstock was as exuberant as ever and put plenty of ginger into her work. Lawrence and Harrington, who have been absent from the vaudeville ranks for some time, made their reappearance in a new sketch called Installments, and were given a cordial welcome. The sketch opens brightly, and there is a lot of excellent comedy business introduced that met with decided favor. Later on the tough characters with which Lawrence and Harrington are identified were introduced, and, as usual, their "spiel" brought down the house. Al Carleton, known as "the Stringtown Yawp," scored a big hit on his first entrance with a comedy make-up that would be hard to beat. He was as "yappy" as any country youth could possibly be, and his "yappings" and songs were liberally applauded. Mr. Carleton has a specialty that is in a class by itself, and he need have no fear of the pirates, as his work is imitable. Others were W. H. Mosher's bull-terriers, Mr. and Mrs. George H. Wilson, Signorita El Salto, Cole and Clemens, Fields and Dupree, Koppe and Koppe, the Pryors, and the vitagraph. Stanley and Brockman were an added attraction and, as usual, made a pronounced success.

The Burlesque Houses.

DEWEY.—The Transatlantic Burlesquers was the attraction and excellent business resulted. The chief offering was The Pirates of Panama, in which the entire company, headed by Yolande Wallace and Erne Warsaw, appeared. The olio embraced Adele Purvis Onri in her superb globe-juggling act, Rita Redmund, Murphy and Brown, Tauda, and Warsaw Brothers. This week Al Reeves' company.

GOTHAM.—The Cherry Blossoms were a good counter attraction during the blizzard, and gave an entertainment that met with much approval. This week Thoroughbreds.

LONDON.—The Utopians, with Valmore and Horton, Madden and Jess and others, pleased good houses. This week Bon Ton Burlesquers.

MINER'S BOWERY.—The Majestics opened well and drew largely throughout the week. This week, Brigadiers.

MINER'S EIGHTH AVENUE.—Frank B. Carr's Thoroughbreds gave a lively entertainment that was applauded. This week Bohemian Burlesquers.

OLYMPIC.—The London Gaiety Girls, one of Watson and Edwards' new companies, entertained here last week. This week, Watson's Cozy Corner Girls.

CECILIA LOFTUS MAY RETURN.

It is possible that Cecilia Loftus may return temporarily to vaudeville in the early Spring, at the close of her tour in The Serio-Comic Governance, which will come to an end on April 1. She has asked and obtained, so it is said, the consent of Daniel Frohman to her reappearance in vaudeville. Her return to the field in which she was most successful will not affect her contract with Mr. Frohman, which has still several years to run. The bidding for her services will be very brisk, and it is more than likely that a record salary will be paid her when she returns to the "continuous."

VAUDEVILLE IN LONDON.

MIRROR BUREAU.

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C., Jan. 21.

The new year has not yet brought many American acts to London, but I understand that next week better promise is shown, especially at the Lyceum. Barrasford's newest house, where among others Ed. F. Reynard and Al. Lawrence will both make their appearance. Both these artists have been scoring heavily on tour, and I feel sure their successes will be duplicated, if not increased, when here.

Herbert Lloyd, who left last week for Dusseldorf and the Four Lukens, who have extended their London bookings to the Coliseum, have left the Empire Theatre, to be replaced by Anna Hickisch, a charming soprano not unknown in the States, and Cordua and Maud, a very interesting Continental turn. The Telms Family have things all their own way since the Lukens are no longer there, and their casting act gets great applause. Ching Ling Foo's mystical production of a bowl of water, weighing eighty-seven pounds, has caused comment to the effect that the bowl is collapsible. Mr. Mooser, Ching's manager, has arranged for Ching to produce a glass bowl of the same size to still more mystify spectators. Collins and Hart, as amusing as ever, and Ludwig Amann, continue to make successes. The "Dancing Doll" is drawing huge audiences, and is one of the prettiest ballets yet produced at the Empire. The management intends adding another matinee each week.

I was pleased to see that Fanny Fields, at the Shepherds Bush Empire, had recovered from her slight ailment. She seemed quite on her mettle, and I have never seen her act go better. She leaves next week for Cardiff, where I have no doubt that the Welsh people will find her most entertaining. Harriett Vernon seemed little changed from what I remember of her in America, and she still wins her audiences with a captivating smile. O'Gust made a hit in his imitations. His humor is very amusing to the younger part of the audience. The rest of the bill was successful.

I paid my first visit to the Islington Empire, the old home of the once famous Mohawk Minstrels. The management was most courteous, though I was somewhat unfortunate in being present while, as a "drawing card," Ben Jordan and Pedlar Palmer, the boxers, were billed. The item might have proved more interesting had it not attracted such a rough audience in the gallery, which seemed to take pleasure in finding fault with the variety bill. Collins and Hart had to hustle right into action to soothe the audience, while James Horan, I feel sure, did not know whether he was performing at a fair or at one of the recognized suburban halls. It is hardly fair to judge his act under the circumstances, as he had not the slightest encouragement to put any interest in his efforts. Conway and Leland were unique in finding for almost immediately for their humorous one-legged tumbling. They work smartly and deserve success. The rest of the bill did not fare very much better than the first two acts I mentioned, even though it included Joe Peterman's musical scene, "The Factory Girl," and Bransby Williams.

The Agricultural Hall being next door to the theatre I found a pleasant relief in witnessing a scene very much like a miniature inclosed Coney Island. The circus, which could be viewed without cost, had an excellent turn in Menotti, "the Stockholm Wonder," who performs some extraordinary feats on a wire in mid-air, mostly on a bicycle. The Herbert Troupe of flying gymnasts did some excellent aerial leaps. This hall has an entirely different atmosphere when it has as the sole attraction the Military Tournament, one of the most fashionable events of the year.

Being in the neighborhood, Mr. Verstone took advantage of Mr. Beecham's courtesy at the Paragon Theatre and was pleased to see Radie Furman in her Dutch impersonation. She has a very bright personality and is an excellent dancer, but it seems a pity that she does not strike out a line of her own, which she certainly could do with her talent. Happy Fanny Fields has made herself so popular with a similar act, of which she is known as the originator, Miss Furman's abilities have little opportunity. Victoria Monks made an enormous hit with her American coon songs and the house was loth to let her off the stage. It is fortunate that Virginia has four such clever pickaninnies to make the success of her act for her. Her rendering of the piano is very charming, but hardly sufficient to win out alone. Herbert La Martine is an American boy who has been over here for some years but who has not lost the snap and good dancing talent peculiar to the States. He is a great favorite at this house. There were a number of other popular artists in the programme.

Bert A. Dowman, one time associated with the Anglo-American and known to all Americans on this side, has to be thanked for originating an excellent club known as the "cosmopolitan," to which a great number of the profession belong. The special features he arranges for the members are boxing bouts weekly, besides concerts on Sunday nights, one of which I attended last Sunday and passed a very sociable evening. I appreciate the courtesy Mr. Dowman extended to me in making an honorary member, and I wish him every success in his undertaking. I may mention that the address of the club is 241 Marylebone Road, London, W.

Mr. and Mrs. Leon Morris after the concert kindly extended an invitation to several of the members to their residence to a real American supper, prepared by Leon Morris himself, and judging by the way some of his guests polished off the pancakes and maple syrup, not mentioning Boston baked beans and the small country sausages, Morris must feel highly complimented for his cooking.

I am authorized to state that Bert Coote has already arranged a twelve weeks' engagement on the Keith circuit in a repertoire of new English sketches. He will also make a thorough search for successful American melodrama for the English stage.

Press cuttings, this time from Bristol, proclaim that Ed F. Reynard has had one of the best acts of his kind ever seen in that city. He is described as a "veritable Valentine Vox."

I received a shock this morning in the way of a summons, but was highly amused in glancing over it to find that it was a unique advertisement of Al. Lawrence's, summoning me to appear at the Lyceum to witness his act next week. Believe me, I have no intention of being in default.

Fiske and McDonough have finished the Moss Tour with a record success and are now playing the independent houses. They have become firm favorites in Glasgow, where they are this week.

The Covent Garden ball of last week was a pronounced success. There were the usual elaborate costumes and pretty women made it appear a most festive evening. Rendle and Forsyth deserve to be congratulated on their successful efforts.

W. C. Fields has sent me a most attractive calendar, which is at the same time an excellent advertisement of an excellent artist.

The Troubadour Four sailed last Wednesday for America on the Baltic, having completed a successful three months' engagement on the Stoll Tour.

The Chamberlins arrived yesterday on the Teutonic and open at the London Hippodrome on Monday.

The Four Dumonds open at the Palace Theatre Monday night in their new musical sketch depicting students' life in the Latin Quarter.

Fred McEllan, Thompson and Dundy's able representative on this side, who was cabled for I understand, was prevented sailing at the last moment through an attack of pneumonia. The latest report is that he is somewhat better, and he has my sincere wishes for a speedy recovery. In the meantime Percival Hyatt, one of the most energetic of English agents, has taken up the reins.

Miss Madeline, whom I have mentioned in past letters, has, I am pleased to say, been discharged from the Sunderland Hospital.

The Alhambra is giving some original matinees which appear from the pronounced success

MRS. ALFRED KELCY.



Photo Marceau, Los Angeles, Cal.

Above is a picture of Mrs. Alfred Kelcy, who with her husband has been appearing in the leading vaudeville theatres for some time past in sketches of a high class. Mrs. Kelcy is an actress of rare charm and much magnetism, and has established herself permanently in the hearts of the patrons of vaudeville by her cleverness as well as by the sweet, womanly qualities that show so conspicuously in her work. Mr. and Mrs. Kelcy are presenting one of their brightest sketches, In Trust, this week at Keith's Union Square Theatre. In the near future they expect to put on a one-act play called When a Woman Wills, written for them by A. H. Hummel, the well-known lawyer of this city.

to open a new era in vaudeville on this side. They are called the "Urbanora" matinees, after the Urban Bioscopic Company, whose pictures are the feature of the afternoon. The first picture represents a voyage to New York and return. The film lasted 80 minutes. The second part gave a zoological exhibition entitled "Wild Beasts, Birds and Reptiles"—a most instructive series of pictures which were far from being monotonous, though they lasted over thirty-five minutes. The idea is unique and should be adopted in general.

Fascinating Mlle. Genée, who has lately been presented with a magnificent sapphire and diamond brooch in the shape of a moth by the King and Queen for having danced last week before them, should become just as popular with the young folk as she is with the elder, for her capital impersonation of a mechanical doll should bring forth much delight from them.

Minola Mada Hurst is making quite a success with her magic kettle act on the Continent. She is heavily billed in all the towns she plays.

F. F. Proctor, Jr., is back in London from the Continent, looking the picture of health.

Arnold De Biere has scored one of the biggest successes ever attained by any magician in Berlin. His contract was extended to two months, a most unprecedented recognition of a clever artist.

Two excellent American artists are making great hits in pantomime at the Avenue Theatre, Sunderland. As Dick Whittington, Louise Willis has caught on wonderfully, while Jessie Merrilees is described as one of the faintest principal girls that has yet appeared in that part.

The Tossing Austins sent me some excellent pictures of themselves in the Nottingham pantomime, for which many thanks.

H. B. Marinelli, the well-known agent, is issuing a capital date book with a serviceable map, which should be of much benefit to the vaudeville profession.

Rastus and Banks are doing splendidly in the provinces. Their turn should be a welcome one to London.

The Breems, an American juggling turn, new to London, made their appearance at the Palace Theatre recently, and, from all reports, scored a success.

IS THIS A HOLD-UP GAME?

It is said that vaudeville performers carrying their own scenery have been made the victims of some of the officials whose duty it is to enforce the stringent rules regarding the fire proofing of all scenery used in Chicago theatres. The Chicago Inter-Ocean in a recent issue printed a letter that was written from Chicago by a vaudeville performer to a friend in the East, that throws some light on a matter that seems to call for investigation. Part of the letter reads as follows: "The artist who carries his own scenery and effects, particularly electrical effects, is approached by a city inspector and informed that his scenery must be fire proofed and his electrical apparatus rebuilt to conform to the city rules. He looks it over and mentions the reforms that are necessary. Then he suggests that a certain firm do the work, as they are familiar with our requirements." This done, the artist is permitted to work a week. It then becomes necessary to move to another theatre, and another inspector comes on the scene. He at once holds up his hands in horror at the condition of the electrical apparatus, and when told that it has already been made to conform to the rules of the city smiles in a superior manner and remarks that 'it won't pass him' in that shape. Needless to add, it again becomes necessary to have it rebuilt, at more expense. The artist is indeed lucky who escapes from Chicago without having his stuff 'rebuilt' at least three times, each time by a different firm which 'is familiar with our requirements.'

HARRY SPARROW DEAD.

Harry Sparrow, known to patrons of the vaudeville theatres as "the Mad Juggler," died on Tuesday last at Bellevue Hospital after an illness of two days, from pneumonia. His wife, who was in an adjoining ward, awaiting an operation, was not informed of her husband's death for several hours, as it was feared that the news might interfere with her recovery. Sparrow was forty-five years of age, and had been before the public for many years. His act was unique, and consisted of juggling, accompanied by the craziest lot of comedy business imaginable. When his turn was finished the stage was littered with squashed fruit and vegetables and broken crockery. His services were in great demand, and he received a large salary. The funeral took place on Saturday afternoon from 241 West Twenty-third Street. George Fuller Golden read the prayer for the dead from the ritual of the White Rats. The pallbearers were John Le Clair, George Ramza, Ab. All, and Mart Fuller, representing the White Rats of America. They accompanied the remains to the Actors' Fund plot in Evergreens Cemetery, where the interment took place.

FREY AND FERGUSON APOLOGIZE.

Dixon and Anger have sent to THE MIRROR a copy of a letter received by them from Frey and Ferguson, in which the latter retract the assertion that Dixon and Anger had stolen their act. It appears that Frey and Ferguson had been told that Dixon and Anger had appropriated their material, and they immediately wrote THE MIRROR to that effect. The responsibility for

VAUDEVILLE.

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CHUNG LING SOO

HE SAID I COULDN'T BUT I DID.

THE ORIGINAL

CHUNG LING SOO

Marvelous Chinese Conjuror.

who has been mystifying British audiences for the past five years, and is now playing the second engagement of three months at the London Hippodrome in a sensational magic show, was challenged by Ching Ling Foo, from the Empire Theatre, London, for £1,000 to perform Ching Ling Foo's tricks. **CHUNG LING SOO** most successfully accomplished these tricks on Saturday, January 7th, 1905, at the "Weekly Dispatch" Office, London, where the challenger and his money failed to put in an appearance and have not since been heard of.

CHUNG LING SOO!!!
CHUNG LING SOO!!!

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Columbus Citizen, Jan. 24.—"Redford and Winchester in their grotesque juggling act were the hit of the evening."

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Rochester, the "home of the Kodak," last week. Twelve "exposures" weekly. "Daylight loading" (also after the show). I "focused" directly at audience and "pressed the button." Got a good "impression." Much success was "developed" and the notices that were "printed" were "clear cut" and "full of light and shade."

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Composer of "Navajo."

The "Sal Skinner Gal."

ROUTE—Jan. 22, Orpheum, Omaha; Jan. 29, Orpheum, Minneapolis; Feb. 5, Orpheum, Denver; Feb. 20, Orpheum, New Orleans.

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the statement printed in THE MIRROR rests with Frey and Ferguson, and they have extended to their fellow artists an apology.

BURLESQUE MANAGERS ENJOINED.

The J. B. Sparrow Company, of Canada, was granted a preliminary injunction on Jan. 23 by Judge Thompson, of the United States Court at Cincinnati, Ohio, against the members of the Empire Circuit, the Traveling Managers' Association and the Eastern circuit. The injunction orders the defendants to play the Sparrow house in Montreal, which was cut out of the "Wheel" several weeks ago.

VAUDEVILLE IN BROOKLYN.

John T. Kelly and company were the headliners at the Orpheum in a new sketch entitled Senator McPhee. The sketch itself is fairly well written and the supporting company satisfactory. Mr. Kelly was the life of the act and every movement he made called forth a good laugh. Charles T. Aldrich in his great specialty scored as big a hit as ever. A few new features, including a trick "prop" dog, made the act even more interesting. Marion Garson, a dainty little lady, scored one of the week's big successes in her singing. Her voice is exceptional, her stage presence marvelous. There is certainly a bright future in store for Miss Garson if the right manager will give her half a chance. Snyder and Buckley, with many new and pleasing features in their act, were most welcome. Victor Moore and Emma Littlefield were a bigger hit than ever. Their "prop" boy is deserving of special credit. Finlay and Burke were intensely funny. It is one of the few real good "variety" acts left in vaudeville. Mr. Finlay is an exceptional comedian, his manner is easy and there is no affectation about his work. In their encore street car bit one will find capital comedy, effective and not overdrawn. Cartmell and Harris in a neat singing and dancing specialty quite caught the hearts of the audience and were forced to respond to repeated encores. The Mettschell "Trot" and the Wilton Brothers won success in sensational acrobatic work. This week a new sketch, Red Men, presented by Mr. and Mrs. Sidney Drew and a big company; the Zancigs, Imperial Japanese Guards, Pat Rooney and Marion Bent, Three Dumonds, Mlle. Martha, and Crawford and Post.

Dainty and charming as ever, the Hengler Sisters added another success to their many at Hyde and Behman's last week. Their work is even better than before; their costumes the acme of daintiness. The Grand Opera Trio scored a sensational hit in their operatic selection from Faust. Edith Decker as Marguerite captured the house. Her voice is greatly improved and her high notes almost bring the audience to its feet. Signor Abramoff continues to please, but M. Xantes, although of good voice, is a capital bad actor. James Thornton, by a strenuous effort, appeared during the week and scored a big laughing hit. Much of his material is new. Lewis McCord brought back his clever sketch, Her Last Rehearsal, and was warmly welcomed. Mr. McCord was an ideal stage-manager and brought home his comedy with telling effect. Elvia Bates as the awkward stage struck girl scored a delightful little hit all her own. Her work, as well as Mr. McCord's, was greatly hindered by Francis Fraunholz, who essayed the role of Romeo. This character should be ably handled or the effect of the other characters is almost entirely lost. Bertha St. Clair, "who just walks on and just walks off" (apologies to Marie Lloyd), affords Mr. McCord three of his biggest laughs. Hill and Whittaker, fresh from European laurels, were encored and encored. Miss Whittaker scored heavily in her singing, especially so in her dark melodies. She has added a harp to the act on which she plays exceptionally well. Les Dahlias in some excellent dancing. Pierce and Masie in a very artistic singing specialty. Lavender and Tomson, and the Three Jacksons completed the bill. This week sentry R. Dixey, Our Boys in Blue, Ward and Curran, Francis Gerard, Paul Barnes, Annie V. Kenwick, Orlotta and Taylor, Marlow, Plunket and company, and Brandon and Wiley.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

The Reid Sisters opened Jan. 23 with A. H. Woods' Tracked Around the World. They are doing their specialty and playing parts.

Puji-Ko is en route to South Africa to fill an engagement of twelve weeks at the Empire, Johannesburg, and Tivoli, Cape Town, as a featured act. She will play twenty weeks in London and the provinces on her return.

C. T. Smith has organized a vaudeville stock co. and will open a house in Oklahoma City about the middle of February. He will do all of his booking independently for the present and will have no connection with any circuit.

Jean Schwartz is writing the music for The Athletic Girl, George V. Hobart's comedy, which will be one of the features of the opening bill at the new Colonial Music Hall. The first scene is laid in the gymnasium of a girls' university and the second on a steamship wharf.

Mattie Keene has a new sketch by Ella Wheeler Wilcox, called Wife or Country, which will be seen here in the near future. It is a military playlet and the plot deals with an incident in the Civil War. The incidental music has been written by Cole and Johnson.

Feldman and Ball are in their twenty-second week as one of the special vaudeville features with Dick Ferris' Grace Hayward co. They write that their specialties are a great hit. They have in preparation for next season a mechanical dancing novelty with an elaborate stage setting.

Arnold De Biere, the mysterious magician, has made a phenomenal hit at the Wintergarten, Berlin, and is the only magician who has ever had his engagement extended for a month at that house. He was even offered a third month, but his other bookings would not permit him to accept it, so he has to book a return date instead. De Biere depends on his own dexterity more than on elaborate apparatus and assistants, and his cleverness has brought him more offers of engagements than he can fill.

Newell and Niblo report meeting with success on the Orpheum circuit. They opened at Minneapolis where the papers were more than enthusiastic over their music and handsome costumes. One paper classed it as the most elaborately costumed musical act that had ever played Minneapolis.

Maude Caswell is on the Barrasford Tour in England. She opened on Dec. 26, and will remain until April. She reports that she is meeting with great success.

Work has commenced at Nantasket Beach upon a big amusement park. The site is along the State Boulevard and covers some twenty-five acres of ground, on which over fifty buildings will be erected. It is said that the total investment will reach nearly \$500,000. The work is well under way, and the buildings will be fully completed so as to open on May 30. Nearly 1,000 persons will be employed when the amusements are in full swing. A series of Venetian canals on which gondolas will ply, an electric tower, music concourse, Wild West show, trained animals, people from strange lands, a large hotel and ballroom, besides a number of up-to-date amusement devices and European novelties will be installed.

Hazel Burt, who is now in England, mourns the loss of her father, who died on Christmas Day in New York.

Marie Richmond, of Robie's Knickerbocker Burlesquers, tendered a banquet to the other members of the company one night last week in Washington. It was held on the stage after the evening performance, and was an elaborate affair. Toasts were delivered by Robie, manager of the co.; Joseph Robie, business-manager; "Governor" Kernan, manager of the theatre, and several of those associated with the hostess in the cast. The festivities continued until a late hour, a number of songs and impromptu speeches being a feature.

May Evans, the whistler, is playing a special engagement in Cuba with Wormway's Monkey Theatre, and may go from there to Mexico.

Maurice Rene Coste, the French baritone, and Billy A. Ward, late of Wood and Ward, have joined hands, and, assisted by Bessie Harvey, are producing a musical and comedy sketch entitled Hooligan and the Cop. They opened at the Family Theatre, East St. Louis, recently.

Owing to a mistake in the programme at Proctor's Twenty-third Street Theatre week before last Helen King Russell was given credit in THE MIRROR for the excellent work done by Lillian Hines, who replaced Miss Russell in the role of Lucy Summers in Shore Folks, presented by Mr. and Mrs. Robyns. Miss Hines played the part capably.

The Two Bees have followed up their successful presentation of Hiawatha in England with a new scenic production called Hiawatha-Wed, in which a brave, a squaw and a pappoose are introduced.

The Three Dumonds are making a hit with Herbert Holcombe's song, "Jane from Maine."

Lew Dockstader and his co. were the guests of Memphis Lodge, No. 27, B. P. O. E., on Jan. 20. The affair was a most enjoyable one from every point of view.

"Friends," a new song by Victor Herbert and Glen MacDonough, was introduced in It Happened in Nordland last week by Julius Steger.

The Musical Johnstons write from Perth, West Australia, under date of Dec. 12, that the temperature there averaged 110 in the shade at that time. Living in that part of the world is very expensive, although it is near the gold fields. The Johnstons had

a very rough passage from Sydney. When crossing the Australian Eight, the main steam pipe burst, scalding six coolies to death and causing a delay of eight hours. The Johnstons were booked to sail on Dec. 26, and expected to arrive in London on Jan. 28.

Cecil Spooner has been booked at the Palace, London, for four weeks, beginning July 1, in a singing and dancing specialty.

The rumor of the death of James Russell, of the Russell Brothers, in Kansas City has, happily, proven false. He is still very ill, however.

The new Colonial Music Hall, which will be opened on Saturday evening, Feb. 4, will be open for inspection by visitors every day this week.

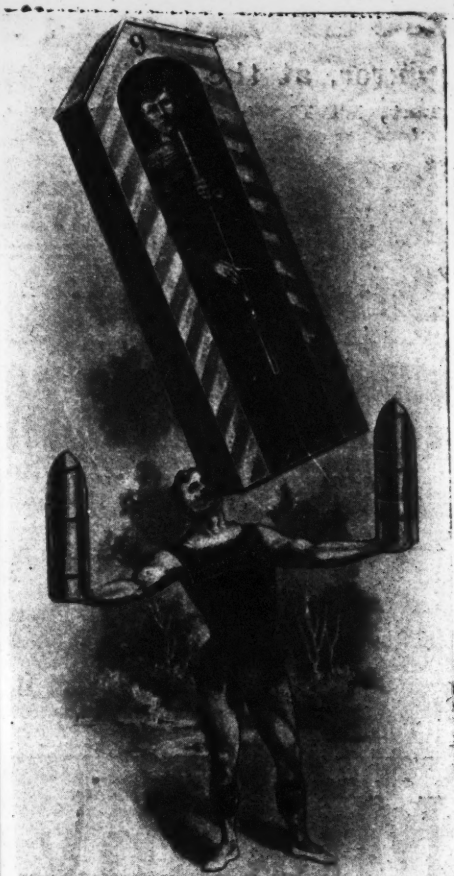
The first of a series of concerts was given at the New York Theatre on Sunday evening last. Among the artists were Richard Carle, Emma Carus, Helena Frederick, Kelly and Beno, and Irene Bentley.

Harriette Le Brandt, an operatic soprano from the West, will make her debut in vaudeville next Sunday night at the New York Theatre.

The American Aerial Amusement Co. made an assignment last week to A. M. Kane. The co. was incorporated last Summer to build an amusement park in Coney Island, the principal attraction of which was to have been a flying machine, invented by W. W. Doty, president of the co.

The Donnelly and Hatfield Magnificent Minstrels, the new minstrel enterprise now being organized, will be directed by Al. G. Field. This co. will be owned by Tommy Donnelly and Al. Hatfield, two old employees of Mr. Field. Mr. Donnelly has been associated with the Field forces for eighteen years, while Mr. Hatfield has been the advertising agent for over twenty years. Mr. Field is at present in this city arranging the bookings for his co. for the coming season and conferring with the authors of the libretto of the new first part that he will produce next August. He has some new ideas for this feature of his entertainment.

VAUDEVILLE.



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Special Engagement, and Return in 4 Weeks. This should satisfy the most sceptical that I have the goods. It is not my intention in this to speak of fat bows, knockouts, how the seats fell over in acrobatical effervescing joy at my antics, or what a hit I made in Hades, or any other Southern place; but to plainly and firmly declare, without any semblance of swell headedness or egotistical pride over any success I may have achieved, that I am, without exception, the greatest Tramp Comedian and Vocalist in the World. From any point of view, Make-Up, Voice, Material, or Mannerism.

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What the New York Telegraph, Jan. 25, says:-
"While it is not so billed upon the programme, the real bit of the Hurtig & Seamon bill this week is being made by McCue & Cahill, two 'Young Lochinvars from out of the West,' who are giving some singing that is a real treat. Both have excellent voices and the able manner in which they use them is warmly appreciated by the audience. One of the firm, I think it was Mr. Cahill, yesterday sang the famous song 'The Matinata,' in a most artistic and convincing manner. His rendition of the number was decidedly worth hearing and of real merit. The act is one that deserves recognition and will doubtless receive it."

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Jessie Bartlett Davis is the star at the Chicago Opera House and the bill includes Haines and Vidocq, Four Madcaps, Girard and Gardner, Borani and Nevado, Four Huntings, Ollie Young and Brother, Louise Brechney, Hedrick and Prescott, Cliff Dea, W. C. Bruce, Miller, Whelan and Searle, Rose and Lively, Fred and May Waddell.—Haymarket: Staley and Birbeck, Dorothy Russell, Duffin-Redway Troupe, Bellman and Moore, Lew Sully, De Witt, Burns and Torrance, Fisher and Johnson, Two Punks, Polle Nibbe and Bureau, Mr. and Mrs. Beemer, Maybel Morton, and Blanche Sharp.—Olympic: Padette's Orchestra, Press Eldridge, Winona Shannon and co., Carlisle's dogs and poines, Barry and Halvers, Augusta Glose, Wood and Ray, Duffy, Sawtelle, the Robinsons, Lark and Adams, Barry and Wolford, Funn, Keene, Bessie Bana and Phillips, and Merritt.—Hyde and Behnman's Loveland Family, Barry and Johnson, May Belfort, Albany, Burk and Dempsey, Adamini and Taylor, Riva Brothers, Cooper and Robinson, Wood Brothers.—Trocadero: Gay Masqueraders.—Folly: Scribner's Morning Glories.—Sam Jack's: Stock burlesque.—Item: Mabel McKinley was even a greater favorite her second week at the C. O. H. than the first. They and the same house were Raymond and Caverly, James J. Morton, and McMahon's Minstrel Maids. O. L. COLBURN.

BOSTON, MASS.—Keith's presents the Toozoonin Arabs, Spook Minstrels, R. J. Jose (second week), George H. Wood, Mr. and Mrs. Edward Esmond, Tom Brown and Siren Navarro, Hathaway and Walton, Al. Fieleson, Charles Green, the Siberian Hounds, Scott Brothers, Shunguavari, Barrett and Belle, Reed and Shaw, and the biograph.—With the Atlantic City Belles at the Columbia are the Gregory Family, Harker and Lester Trio, Thomas Bateman, Mason Sisters, Mince, Ideone, Gregvita Arnold, Adams and Lester, Alvora, James Leale and co., and the Atlantic City Sextette.—At Music Hall the bill includes Fagan and Byron, Flo Irwin and Walter Hawley, Steeley, Doty and Coe, McDonald and Huntington, De Koe, and Lagap.—The bill at the Hotel Bellevue, seriously ill with a cold, and Howard Thurston was unable to appear. The bill of the non-arrival of the paragonella.—The High Rollers are at the Palace, with Frey and Ferguson, and others in the olio.—Smith and Cook are among the leaders entertaining the throngs at the Howard Athenaeum this week, and the other features are George B. Alexander, Martini and Max Millian, Quinlan and Mook, Burton's dogs, Finlay and Burke, Sabel Johnson, Armata and Burke, Reno, Asore, and Roberts, Madell and Corbier, Dave Ballantine, Theo and Camille La Jess, Phil Morton, Carroll and Wilson, and the burlesquers.—Charles H. Waldron is now sole proprietor of the Trocadero Burlesque at the Lyceum this week, presenting Damm Brothers, the Gramams, the World's Four, Frank Graham, Anna Hill, Annie Carter, Cora White, and Tom Nolan.—At Austin and Stone's are Tom Bryant, Clarence Foster, May Morris, Lillian, Franklin, Arthur, and Fachman, Madison Brothers, Benedict and Fowell, Alphonse, Ivy, Dellmar and Ivy, Crotty Trio, and others.—Items: The Washington Street entrance to Boston Music Hall will be opened in all probability next week. The work has been going on under the personal supervision of C. W. Anderson.—The Musical Holbrooks have retired from professional work upon the stage, and have purchased a house here. They are devoting their time to instructions on brass, string and reed instruments. JAY BENTON.

KANSAS CITY, MO.—A bill of even merit drew the usual large audiences to the Orpheum Jan. 22-23. Herrmann the Great was billed as the topliner, but Mason, Keeler and co. in Hooked by Crook were the favorites. Sam Elton, Ford and Wilson, Charlotte Ravencroft, Sheek Brothers, and Webb's seals were all well received. Week 23-24: Mary Shaw and co., Wolford's Josephine, Sabel, Hayes and Healy, Three Jossellins, Irving Jones, and Flo Adler.—Reddy and Woods' Show was the Century offering 22-23, doing a very satisfactory business. Olio: Orth and Fern, Keeler and Watson, Adams and Swinburne, Gordin Sisters, Franklin, Comedy Four, World Beaters 23-24.—At Yale's 22-23: Annie Abbott, Tom Hebron, the Allens, Edward Neola and Frank Grob were all well received. Business good.—The National continues to good business. Week 22-23: Reno and Myrtle, William Rogers, Corbett and Forrester, Sedie Hart, and Jennings and Jewell.

D. KEDDY CAMPBELL.
PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.) The programme Jan. 23-24 offered a number of unusually entertaining features, ranging from a demonstration of liquid air to songs and dances, and, as has been the case all season, the house was packed at every performance. Grace Cameron had a flattering reception. The liquid air experiments by Professor Rugg were interesting, and the acrobatic work by Hassen Ben Ali's Toozoonians was received with pronounced favor. The bill also contained Empire City Quers, Dolan and Leuharr, Scott Brothers, Dixon and Anger, Brown and Nevado, Vinton and Clayton, Watson and Hill, Shunguavari, Goets and Nelson, Chick, and the biograph. 30-4: Rose Wentworth Equestrienne Trio, Grand Opera Trio, Hal Merritt, and others.—Westminster (George H. Batcheller, mgr.) The Trocadero Burlesque and fine houses 22-23 and their programme was one of the best this season. Jolly Grass Widows 30-4.

HOWARD C. RIPLEY.
JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.) Rose Sydel's London Belles came Jan. 22-23 to good business. Rose Sydel is the leader of the female contingent and W. C. Campbell heads the male list. Both are excellent. Transatlantics 30-4. Al. Reeves' co. 6-11.—Items: The T. M. A. held a smoker 22 at Elks' Hall and it was a fine affair. All the talent was professional. The lodge will make a bill of the Elks and third Sunday at Fischer Hall.—The Weston Sisters and Bijou Comedy Trio are clever.—The members of the Utopians who have been on the sick list are gradually recovering. John Jess is back again, and Mildred Stroler will rejoin the co. 6.—The Elks will have a stag 23. The Weston Sisters, Gregg Patti, Pauline Wells, Flossie Allen, Koppe and Koppe, Charles Murray, and Kelly and Adams will appear. WALTER C. SMITH.

CLEVELAND, O.—Keith's Prospect (L. M. Erick, mgr.) The bill Jan. 30-4 includes Grace Cameron, White, Stuart and co., Lugimotto's Japs, Charles F. Demore, Treloar and Naper, A. J. McCann, and the Orpheum Comedy Four.—The Merry Madams are at the Star 30-4. In the olio are Nellie Hanly, Rice and Spencer, Sheppard Camp, the Rathbuns, Patti Carney, and Charles and Fannie Van.—Items: The Trocadero Burlesque and fine houses here trying to get a location for a vaudeville house to be included in a circuit which is being organized. If Mr. Osgoodby cannot lease the Lyceum, which is controlled by the Stair interests, he will build a stage.—With Anna Park and the White City at Manhattan Beach the outlook for summer amusement, in which vaudeville will figure, will be interesting. WILLIAM ORASTON.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.) J. H. Docking, res. mgr.: Crowded houses enjoyed excellent bill week Jan. 23-24. First appearance of Jewell's Madkins, and the made a big hit. Herbert's dogs were a close second. Harper, Desmond and Bailey came in for generous applause, as did Loney Haskell, Three Westons, and Toledo and Price. Week 30-4: Gardiner and Vincent, Gasch Sisters, Harrigan, Coakley and McBride, Sully Family, Ida Vernon, and the Crains.—Items: Rumor has it that Mr. Poll has ordered a new auto. Contracts for the new theatre are being given out and as soon as the work is entirely contracted for Mr. and Mrs. Poll will leave for Palm Beach. JANE MARLIN.

HARTFORD, CONN.—Poll's (S. Z. Poll, prop.) Louis Kilbey, mgr.: George C. Boniface and Bertha Waltzinger were the topliners week of Jan. 23 in a laughable and well acted sketch. Harrigan, Vanella's horses, Joelson, Palmer and Joelson, Johnstone and Barney, Lucy Clark, and Zobeide made up the interesting bill that drew the usual crowds.—Items: Manager Poll is contemplating erecting a theatre in Northampton and Worcester, Mass. This will give him a compact circuit of ten houses.—Fred Zobeide, who owns the Vanella horses, is to take them to Mexico soon.—Harrigan is booked in the early Spring in London.—Mr. and Mrs. George C. Boniface received much social attention during their brief moment at Poll's. A. DUMONT.

DENVER, COL.—Orpheum Jan. 16-22, big business. James F. McDonald made a hit; also Campbell and Johnson. Others were Mitchell and Love, Musical Keltons, Godfrey and Henderson, John and Bertha Kleeson and F. Boulton, and Prosper Truone. Week 23: Cole and Johnson, China La Foo, R. H. Dodge and co., James H. Cullen, Irene Franklin, Newell and Niblo, Fox and Foxie.—Lyric (Frank Leary, mgr.): Week 16: Bingham and Sable, Ed Canon, the Great Chester, Crimmins and Mack, Robbins and Treneaman, Thies and Williams. S. R. O.—Novelty (Henry Lubelski, mgr.): Lilliputians, Dick Rozanok, McShaftrays, Bush and Fisher, Feature Gardiner Children week 21. Capacity business. MARY ALKIRE BELL.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.) Week Jan. 23-24: Large attendance and a capital bill, headed by Kaufman Troupe and Hines and Remington. Other pleasing features were J. K. Emmet and Anna Mortland, George W. Day, Ardelle Bayard co., Brown, Harris and Brown, Four Rianos, Castle and Collins. Week 30-4: Eight Vassar Girls, May Isabel, Fies, and Mrs. Allison, and Galey (H. B. Nichols, mgr.): Jolly Grass Widows 23-24. Pleased crowded houses; excellent olio. Crackerjacks 26-28 opened to packed house; good performance. Dainty Duchess 30-1. Rents-Santley 2-4. GEORGE W. HERRICK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.) Jan. 16 marked the second week of the Orpheum Show, that aggregation of stars that

always brings forth the S. R. O. sign. McIntyre and Heath put on a new act, which was quite a relief from their time worn minstrel turn. For the first time in months the Orpheum has a bill of stars that is added to the bill.—At the Casino 16-22 Hugel Brothers were the chief attraction. Others were Flora St. Ives, Strange and North, the Davies, Nellie Montgomery, Lorraine, Rance Smith. DON W. CARLTON.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Patrons were pleased with bill Jan. 23-24. For the first time since the season began, those who contributed were Mooney and Holbein, Hal Merritt, Kathryn Osterman, Misses Delmore, Clayton White and Marie Stuart, Navajo Girls, and Simon and Paris. Week 30-4: Ella Braden, Dollar Troupe, Ryan and Richmond, Kell and Lellette, Kennedy Musical Quartet, Hickey and Nelson, George Nelson, Avon Comedy Four.—Star (F. W. Stair, mgr.): Good patronage 23-24 when the Rents-Santley co. appeared. For the first time since the season began, those who contributed were Mooney and Holbein, Hal Merritt, Kathryn Osterman, Misses Delmore, Clayton White and Marie Stuart, Navajo Girls, and Simon and Paris. Week 30-4: Ella Braden, Dollar Troupe, Ryan and Richmond, Kell and Lellette, Kennedy Musical Quartet, Hickey and Nelson, George Nelson, Avon Comedy Four.—Star (F. W. Stair, mgr.): Good patronage 23-24 when the Rents-Santley co. appeared. 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Robert Van Alstyne, now in vaudeville, with his wife, Louise Henry, is meeting with great success on the Orpheum Circuit in presenting a new sketch. Mr. Van Alstyne generally receives an ovation on his appearance, as the audience is acquainted with him through "Navajo" and "Seminole," of which he is the composer. Louise Henry is well known in vaudeville as the "Sal Skinner Gal."

Saldee Clark has placed with the Paul Dresser Company an original march under the title of "In Old England," which will be a feature number in one of the musical comedies now enjoying a run in this city. Both numbers are catchy.

Eugene Ellsworth's ballad, "On the Old New England Shore," which he describes as "sweet as the air from the rock-bound coast of Maine," is making many friends among good singers.

Henry Clay Smith and Raymond Browne have placed a clever novelty song with Sol Bloom, entitled "The Mormon Cooon," which is original both in story and melody. It is supplied with a number of comedy encore verses.

William R. Haskins, with offices at 55 West Twenty-ninth Street, is well pleased with the success his songs have made. "Will I Go to Heaven When I Die?" is being used by a score of well-known singers.

Charles K. Harris, editor and proprietor of the "Herald," has received many communications inquiring as to subscription prices. In a letter from New Orleans last week a writer asked for advertising rates, stating that he intended advertising in all popular periodicals.

There is no ju-litsu song on the market yet. What's the matter? Better do it now and have it over with.

Violet May and other prominent singers are using the new ballad by Austin Walsh, entitled "When You're Away." This song is published by the Golding Music Company, with offices at 55 West Twenty-ninth Street. "Sweet Nellie O'Malley" and "She's My Girl Just the Same" are both published by this firm.

Albert Chevalier, the noted English character artist, who is playing a successful engagement at the Orpheum under the direction of Percy Williams, has reintroduced with success several of the English coater songs which he presented on his last visit to America eight years ago. These include "Mrs. Atkins," "Knocked 'Em in the Old Kent Road," "My Old Dutch," and "The Nipper's Lullaby." These songs are the publications of Reynolds and Company, London, for whom the sole United States agents are Joseph W. Stern and Company. The Chevalier Song Albums have been in great demand in the New York music stores.

Among the many excellent descriptive ballads on the market, none is more beautiful, or has a larger number of professionals using it, than "In My Home in Old New England," by Fenelon E. Dowling. This song is profusely illustrated by exquisite slides and is in the hands of many singers using picture songs.

Jerome and Schwartz have placed with their publishers, Jerome H. Remick and Company, two new songs, one entitled "My Irish Indian," which is a worthy successor to "Bedelia," and "Farewell, Mr. Abner Hemingway." The latter is being featured now by Clarice Vance over the Orpheum Circuit. Elizabeth Murray, Josephine Gassman, and Mayme Remington, the Bernsteins, two talented little people, who are now touring the West in vaudeville, write that the big hit of their act is "Foolin' You." They say that "Sadie, My Dusky Lady," is another winner, bringing them great applause.

The Jerome H. Remick Company has great faith in the new ballad, "In the Shade of the Old Apple Tree." This song is being introduced by many leading singers in vaudeville. James Brockman, of Stanley and Brockman, introduced it at Pastor's last week and reports it the biggest hit he has ever had, not even excepting his own songs that he has previously used in his act.

Dr. Sprague's new song hit, "My Old New England Home," is being sung by the Lumbermen's Quartette in Yonkers, now in California, and is very enthusiastically received.

ENGAGEMENTS.

Kirke La Shelle and D. V. Arthur have engaged Isabel Belmont, Janet Beecher, Bruce Gibson, and Herbert McKee for the new musical comedy, "The Education of Mr. Pipp," the comedy that Augustus Thomas has made from Charles Dana Gibson's drawings.

Through the Actors' Society, from Jan. 4 to 21: Charles C. Brandt and Royal Dana Tracy, for Proctor's Stock; Thomas V. Emory, Thanhouser Stock; Eleanor Browning, for Jefferson De Angelis; Charles Rowan, Louis Frohoff, and Katherine De Barry, for the Imperial Stock, in Providence, R. I.; William H. Pendergast, for Mercy Merrick; Richard Sherman, William F. Kitta, and Fred S. Campbell, for The Fighting Parson; Edwin Morant, for Proctor's 125th Street; Mortimer Martin, for Thurber and Barry; Edwin Holland, for Siberia; Anna L. Bates, for Proctor's Stock; Frank Andrews, for Columbia Stock, in Brooklyn; Charles E. Gilson, for Proctor's 125th Street; John O. Hewett, and Carroll Barrymore, for Iris; Kent Bosworth, for Proctor's 125th Street; George D. MacQuarrie, for The Great Automobile Mystery; Frederick Maynard, for Rags to Riches; Charlotte Lambert, for The Lost Boy; Austin Webb, for Teck Theatre, in Buffalo; Mabel Brownell, for Proctor's; John T. Doyle, for Mattie Kane, in vaudeville; Daniel Jarrett, for Columbia, Brooklyn; Edward Locke, for Proctor's; William Bechtel, for Siberia; Eleanor Carroll, for Mr. Pipp; Ruth Hayes, for Iris; Frank Albert, for Mr. Miller Kent in vaudeville; Mortimer Martin, for Thurber and Nasher; Emma De Castro, Daniel Jarrett, Jr., and Lizzie Montgomery, for Columbia Theatre, Brooklyn; Claire Grenville and Lillian Hines, for vaudeville; Inez Adams, for Leonz Brothers.

Harry Hardy, with the Ferari Brothers' Shows, United, as contracting agent for the season of 1905. Mr. Hardy was connected with the Great Gaskill Shows for the past four seasons as promoter, press and contracting agent.

Grace Kimball, Frank Worthing, Margaret Drew, and William Morris, by Walter N. Lawrence, for his production of Mrs. Temple's Telegram, which will open the Madison Square Theatre Feb. 3.

The Charles Dickson company for The Simple Life, by Herbert Hall Winslow, and under the manage-

MUSIC PUBLISHERS.

Che Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

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CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. New York, Feb. 4, 1905. No. 47

REAL SINGERS SINGING REAL SONGS!

Mme. Slapoffski, introducing "I'm Trying So Hard to Forget You," at Proctor's Fifth Avenue house.

Della Fox, featuring "Down in the Vale of Shenandoah," "Why Don't They Play With Me?" and "I'm Trying So Hard to Forget You," at Proctor's Twenty-third Street house.

Bessie Hall, featuring "Sweet Home," "Why Don't They Play With Me?" and "I'm Trying So Hard to Forget You," and "Down in the Vale of Shenandoah."

Annie Hart, at Kelt's New Theatre, Cleveland, O., featuring "It Makes Me Think of Home, Sweet Home," "Why Don't They Play With Me?" and "Come, Take a Trip in My Airship."

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Professional singers, please send in your names if you are singing the Harris

(Continued from page 7.)

FEBRUARY 4 1907

home 21; fair audience; Waif of Sierras 23; poor

WELLSBORO.—BACHE AUDITORIUM (Dart

with fair co. in Macbeth Jan. 16; fair house. Georgia Colored Minstrels 20; good house. Sandy Bottom 21; small house.—THE EMPIRE: Harry Corson Clarke closed his engagement of several weeks 21 in Mr. Foster of Chicago; fair business; stock co. will continue to run this house; bill for week 23-28. Golden West.

MARSHALL.—**OPERA HOUSE** (Joseph Drake, lessee; R. H. Pattison, mgr.): Two Orphans Jan. 16; fair business. Fabio Romani 18; good business and co. Holty Tolly 19; large business; excellent co.

Sept 25) gave satisfaction. Edw. Bentes, a daughter of the People, Shadowed Lives, Fatal Coin, London Bank Robbery, Side Lights of New York, Outcasts of Society, By King's Command, Jealous Wife, Belle of Virginia, Working Girl, Savage's Parsifal in English 25 delighted S. R. O. despite terrible blizzard; event of season. Nat C. Goodwin 30. Liberty Bells 31. Frank Daniels 1. Cook-Church co.

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Josh Spruceby 20; good business. Finnigan's Ball 21; good business. Rose Coghlan 22. Chase-Lister Reper-
toire co. 24-28.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Thomas C. Seabrooke in Billionaire Jan. 16; immense house; splendid production; well received. Friend of Family played small house 17. Helen Grantley in Her Lord and Master 18 delighted large audience. John Griffith in Macbeth 28.

AUSTIN.—HARCOCK OPERA HOUSE (George H. Walker, mgr.): Side Tracked and Sign of Four Jan. 18; double performance; big business. John Griffith in Macbeth 28; good business 19. San Toy with James T. Powers. 21; good business; satisfactory performance.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Thomas Jefferson in Rip Van Winkle Jan. 18; good co. and business. Friend of Family 20; excellent performance. Helen Grantley in Her Lord and Master 21; fair performance and business. Quincy Adams Sawyer 23. Rose Coghlan 24.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): North Brothers Comedians Jan. 16-21 (except 18); packed houses; pleasing every one. Plays: Hand of Man, Paradise Regained, Quaker True, True American, Mountain Wolf. Billionaire 18; S. R. O.; praise unnecessary.

HILLSBORO.—LEVY OPERA HOUSE (R. W. Morgan, mgr.): Franklin Stock co. Jan. 19-21; excellent co.; S. R. O. Plays: Roanoke, Rancher's Daughter, Mansion of Achins, H. A. T. John Griffith in Macbeth 28. Spooner Dramatic co. 30-4.

ORANGE.—NEW OPERA HOUSE (Mort L. Bixler, mgr.): Hotly Tolly Jan. 17; good business; pleased. Harry Corson Clarke in His Absent Boy 23; fair house; good co. Duncan Clark's Female Minstrels 4. Rose Coghlan 6. Creston Clark 8.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Friend of Family Jan. 19; small house. In Louisiana 20; small house. Thomas Jefferson in Rip Van Winkle 26. John Griffith in Macbeth 30.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Chase-Lister Theatre co. 16-19; popular packed houses every night. Thomas Jefferson in Rip Van Winkle 20; S. R. O. sign up before curtain.

WAXAHACHIE.—THEATRE (H. H. Sherrill, mgr.): Friend of Family 18; big business; best of satisfaction. Princess Chic 24. Macbeth 27.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (W. S. Morehead, mgr.): Hoyt's Comedy co. Jan. 16-18 in Knobs of Tennessee. Devoted Woman, James Boys; good business; performance fair.

BEAUMONT.—KYLE THEATRE (E. M. Welas, mgr.): Hotly Tolly Jan. 16; business average; performance tame. Elizabeth Kennedy 3. Runaways 4. Chaucer Olcott 6. Rose Coghlan 7.

NACOGDOCHES.—OPERA HOUSE (Mayer and Schmidt, mgrs.): Faust Jan. 19; good performance; pleased; scenic production very clever. Richards and Pringle's Minstrels 19.

BRENNHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): John Griffith in Macbeth Jan. 19; excellent performance; capacity. That Little Swede 14.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): Sign of Four Jan. 17; good co.; poor business.

PITTSBURG.—OPERA HOUSE (James M. Drake, mgr.): Hoyt's Comedy co. Jan. 19-21; fine business.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors: R. Alexander Grant, mgr.): For Mother's Sake Jan. 19; fair but appreciative house. Bonnie Brier Bush 27. Shore Acres 30.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): For Mother's Sake Jan. 20; splendid co.; good business. Rudolph and Adolph 25.

VERMONT.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees: Harry Thompson, res. mgr.): Fenberg Stock co. Jan. 23-28; crowded houses; co. strong; productions well staged; specialties of high merit. Viola Allen 3. Louis Mann in Second Fiddle 21. Lulu Glaser in Madcap Princess 22.

BENNINGTON.—LIBRARY HALL (C. H. Prouty, mgr.): Alonzo Hatch Electro Photo Musical co. Jan. 20 pleased good house.

RUTLAND.—OPERA HOUSE (Boyle and Brehner, props: Don C. Francisco, mgr.): Hearts of Oak 27.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Jewel of Asia Jan. 21; poor house; fair co. Parafall 23; packed house; good business. Marriage of Kitty 24; good play; fair business. Simple Life 26. Ezra Kendall in Weather Beaten Reunion 27. Padewski 28. Two Orphans (star cast) 31.

THE GRANBY. (L. Joe Le Faucher, mgr.): Show Girl 23-28; excellent co.; business good. Her First False Step 30-4.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Jewel of Asia Jan. 18; co. and business very poor. Marriage of Kitty 21; good co.; poor business. Parafall 24; superbly sung; brilliant audience.

BLJOU. (Jake Wells, gen. mgr.; Charles I. McKee, bus. mgr.): Her First False Step 23-28, pleasing good business. Sign of Four 30-4.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Quincy Adams Sawyer Jan. 20; excellent performance; fine business. Simple Life 31. Show Girl 2.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): Jewel of Asia Jan. 19 pleased fair business. Marriage of Kitty 23 delighted good house.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brathwaite and Co., mgrs.): Sun's Minstrels Jan. 30.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): William Collier Jan. 10, 17. In Dictator; excellent co.; crowded houses. Lewis Williams 19; acceptable performance; fair business. Williams and Walker 20, 21. In Dahomey; excellent colored co.; good business.

AUDITORIUM. (Harry C. Hayward, mgr.): West's Minstrels 17, 18; good entertainment; large attendance.

TACOMA.—THEATRE (Calvin Hellig, mgr.): White Whittier 22. In Soldiers of Fortune. Heartbreak. Second in Command; attendance well earned; enthusiasm and approval given Mr. Whittier.

LYCEUM. (Dean B. Worley, mgr.): Show Girl 15, 16; overrunning houses; splendid co.—ITEM: Lyceum is not running vaudeville, having gone back to legitimate.

NORTH YAKIMA.—THEATRE (E. Fournier, mgr.): Mantell Opera co. Jan. 14; fair performance and business. Williams and Walker 17; excellent performance; fair business. Show Girl 20; good co. and business. Black Patti 31. Sultan of Sulu 2. Human Hearts Under Southern Skies 9. Edna Wallace Hopper 16.

BELLINGHAM.—BECK'S THEATRE (A. B. Jewett, mgr.): Williams and Walker's Minstrels Jan. 14; good performance; business fair. Show Girl 18; fair performance; good business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Bertha Gailand Jan. 19 in Dorothy Vernon pleased large audience. Walker Whiteside 20; fair business to see David Garlick's Love. Buster Brown (return) 21; capacity houses. Parafall 23. Madame Schumann-Heink 2. Jewel of Asia 3.

GRAND OPERA HOUSE. (Charles A. Feinler, mgr.): Andy Stock co. closed successful engagement Jan. 21. Village Parson 23-25; good business. My Wife's Family 20-28. Way of Transgressor 30-1. Katzenjamber Kids 2-4.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Verna May Stock co. closed very satisfactory week's business Jan. 21; co. fair. Plays: Queen of Hearts, Night in Chinatown, Utah, Miss Sherlock Holmes, Woman's Enemy, Sunset Mines, Fanchon the Cricket. Bertha Gailand in Dorothy Vernon 24. Volunteer Organist 25. Nellie McHenry in M'las 26. Our New Minister 28. David Harum 31.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Marriage of Kitty Jan. 17; fine performance; good business. Miss Bob White 21; good performance. S. R. O. houses. Bertha Gailand in Dorothy Vernon 23; splendid performance; good business. Sun's Minstrels 24; fair performance and business. M'las 25; good performance; fair business. David Harum 30. Great Lafayette 31.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Quincy Adams Sawyer pleased fair business Jan. 10. Miss Adams Sawyer 19; S. R. O. 19; receipts \$800. Little Church Around Corner 24 canceled. Our New Minister 26. Nellie McHenry in M'las 28. Way of Transgressor 3. Will H. Meyers Stock co. 6-11.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Hornor, mgr.): Hoosier Girl Jan. 18; fair attraction; good business. Bertha Gailand 21; excellent co.; fair business. David Harum 24 pleased fair house. Little Outcast 25. Great Lafayette 1. Stetson's U. T. C. 3. Josh Spruceby 8. Eben Holden 10. Razed Hero 11.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Guy Brothers' Minstrels Jan. 12; fair performance; good business. Quincy Adams Sawyer 17; splendid performance; S. R. O.

Stetson's U. T. C. 28. Van Dyke and Eaton co. 30-4. Sun's Minstrels 10.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Quincy Adams Sawyer Jan. 19; medium house; first-class performance. David Harum 23; not up to last year's standard; good house. Little Church Around Corner 24; S. R. O.; pleased. Dr. Jekyll and Mr. Hyde 28. Stetson's U. T. C. 30.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Great Eastern Stock co. Jan. 19-21; good business; pleased. Rogers Vaudeville co. 26-28. Sun's Minstrels 2. Lyman Brothers in At the Races 4. Liberty Bells 8.

WELLSBURG.—BART'S OPERA HOUSE (W. F. Barth, mgr.): Sun's Minstrels Jan. 19 turned people away; performance pleased. Gertrude Roberts co. 26-28. Heart of Texas 1. Katzenjammer Kids 6.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffe, mgr.): Quincy Adams Sawyer Jan. 21 pleased crowded house. Tenderfoot 15.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Ada Rehan in Taming of Shrew Jan. 18; capacity; cast included three very popular Madisonians, Fola La Pollette, Henrietta Pyre, and Walton Pyre, and they were very enthusiastically received; performance throughout of high order. Nankerville's Minstrels 19 drew fairly well; one of best old time shows presented here in years. Why Girls Leave Home 21; very small house. Dan Sully in Our Pastor 23 delighted fairly good house. Tobe Hoxie 25. Legal Wreck 28.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Romo Rago to Riches Jan. 18; fair house and co. Ada Rehan 20; magnificent production of Taming of Shrew; capacity house; many turned away; receipts \$1,250. Devil's Auction 21; small house. Himmelein's Imperial Stock 23-28 opened to good house in Lost Paradise. Hoyt's Hole in the Ground 1. Innocent Maids 2. Hanlon's Superba 8.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Devil's Auction Jan. 18; S. R. O.; turned over 150 away. Nankerville's Minstrels 17 pleased good house. Arizona 19; usual big business. Charles Haw-
delightful very large and fashionable audience. Hi Henry 29. Girl from Dixie 30.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Seminary Girl Jan. 22; one of brightest attractions of season; splendid co.; S. R. O.; well satisfied. Arizona 22 canceled. Flints (hypnotist) opened 23-29 to good audience; pleased and amused.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Heart of Maryland Jan. 15; excellent performance; crowded house. Devil's Auction 16; house crowded; performance and scenery improved. Why Girls Leave Home 21; good houses. Message from Mars 24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): F. E. Long co. Jan. 16-21 in Miner's Wife, Forgiven, Parish Priest, Lynwood, Across the Desert, Japanese Recruit, Rip Van Winkle; good business. Daniel Sully 4, 5. Why Girls Leave Home 11.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Why Girls Leave Home Jan. 17; good house. From Rags to Riches 18; excellent co.; fair business. From Rags to Riches 18; excellent co.; fair business. In Far East pleased small house 24 with thermometer 15 below zero. Innocent Maids 28. Old Hex 30. Frank Long co. 6-11. Merchant of Venice 15.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Devil's Auction Jan. 16; good production and house. Arizona 18; excellent co.; crowded house. Hi Henry's Minstrels 28. In Far East 1. Mrs. Delaney of Newport 7. Hole in the Ground 8.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): William Owen in Lady of Lyons Jan. 17; poor business. Heart of Maryland 21; topheavy house. Chinese Honeycomb 25. Ellmore Sisters 2. Mason and Mason 10.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Nankerville's Minstrels Jan. 18; good house. Yale's Devil's Auction 20; large audience; co. good. Donna Troy and co. 26-29 at 10, 20 and 30 cents.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Message from Mars Jan. 16; large, appreciative audience. Devil's Auction 17; fair business. Chinese Honeycomb 24. Jane Corcoran in Pretty Peggy 23.

NEENAH.—THEATRE (William C. Wing, mgr.): Heart of Maryland Jan. 18; play and co. great; house fair but enthusiastic. Girl from Dixie 1. Babes in Toyland 6. Merchant of Venice 23.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Arizona Jan. 16; very good co.; large and appreciative audience.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhodes, mgr.): Flints (hypnotist) closed Jan. 16-22 to fine business; audience pleased.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Why Girls Leave Home Jan. 24; good house; pleased. In Far East 26. Innocent Maids 30.

BARABOO.—GRAND OPERA HOUSE (F. E. Shultz, mgr.): Taming of Shrew Jan. 23; small house; well pleased; co. good. Why Girls Leave Home 25.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Uncle Hex Jan. 17 canceled. Daniel Sully in Our Pastor 27. Hoolligan's Mishaps 30.

WAUSAU.—GRAND (C. S. Cone, mgr.): Heart of Maryland Jan. 20; excellent co.; good house. Daniel Sully in Parish Priest 26.

LA CROSSE.—THEATRE (J. Stras, mgr.): Girl from Dixie Jan. 21 pleased fair house.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Hotly Tolly in Our New Man Jan. 19; good co. and business. Florence Gale in As You Like It 20; excellent co.; good business. Moon-shiner's Daughter 21; very good co.; S. R. O. Adams' Comedians 23. For Mother's Sake 25. Rudolph and Adolph 1. Orpheum co. 6.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Florence Gale in As You Like It Jan. 19; excellent co.; good house. For Mother's Sake 23. Adams' Comedians 27, 28.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Florence Gale in As You Like It Jan. 21; excellent co.; big business.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Forbes Robertson Jan. 23, 24 in Love and the Man; excellent performance; very fair play; capable co.; packed and fashionable houses. Madame Rejane in Zaza 25. De Wolf Hopper in Wang 27, 28.

—GRAND OPERA HOUSE. (R. J. Birdwhistle, mgr.): Martin's U. T. C. 23-25; very good performance; delighted crowded houses. When Women Love 26-28.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Selman, Paige, and Foley co. in Othello and Richard III Jan. 11, 12; fair audiences; excellent interpretations; bad weather. Marks Brothers opened 16-21 with Duke's Daughter. Other plays: My Little Partner, Emerald Isle, In Convict Stripes, My Geraldine, Old Plantation, Son of Virginia; business good throughout; specialties good. Forbes Robertson in Love and the Man 27.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Annual benefit to Opera House employees Jan. 19; full house; fine entertainment. Pauline (hypnotist) opened 23-25 to large audience; pleased. Bandmann English Opera co. 6-15. Fluke Stock co. 20-March 18.—YORK THEATRE (R. J. Armstrong, mgr.): Pauline (hypnotist) 17-21; good business; clever entertainment.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Cazenove Stock had usual good patronage Jan. 19-21. Event of the season was Madame Rejane 23, 24 in L'Hirondelle and La Petite Marquise; enthusiastic reception; two crowded and fashionable audiences. Cazenove Stock co. 25-28. Messis Millward and vaudeville 30, 31. Cazenove Stock co. 1-4.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): Bijou Comedy co. closed Jan. 16-21 to fair business. When Women Love 23; good house; seemed to please. Claus Bogel in Ghosts 26. Forbes Robertson in Love and the Man 28. U. T. C. 4. Awakening of Mr. Pipp 6. Isle of Spice 8.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): Lorne Elwyn co. Jan. 23-28 in Her Lord and Master, Fatal Likeness, Hearts of the Blue Ridge, Why Women Hate, Resurrection, Jesse James; excellent co.; good business.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Lyceum co. (Selman, Paige, and Foley) Jan. 20, 21; good co.; fair business. Plays: Othello, Merchant of Venice, Richard III. Ghosts 28. De Wolf Hopper in Wang 3.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Bandmann Opera co. arrived Jan. 15 from Bermuda and opened 17 in Cluace to large audience; co. made hit, but opera was not liked; Sinclair Cotter made first appearance in America.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Chinese Honeycomb Jan. 16-19; S. R. O.; best production of season in musical comedies. Williams and Walker 1, 2. Show Girl 5, 6.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Forbes Robertson in Love and the Man Jan. 25. De Wolf Hopper in Wang 26. Martin's U. T. C. 28.

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ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): U. T. C. Jan. 31. De Wolf Hopper in Wang 8.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Selman-Paige co. in Othello. Merchant of Venice. Jan. 23, 24; fair co.; good business.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Ghosts Jan. 27. De Wolf Hopper 9.

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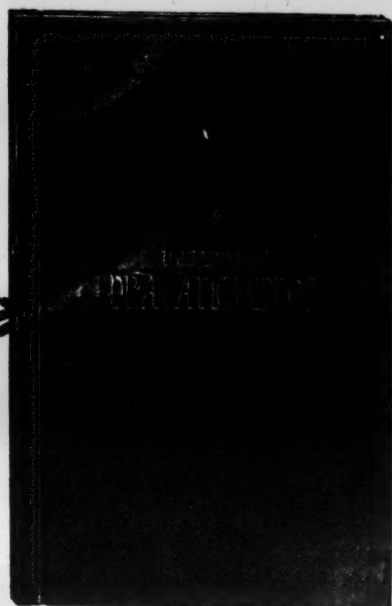
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